Encyclopaedic Dictionary of Purāṇas

Swami Parmeshwaranand

This Encyclopaedic Dictionary of five volumes is comprehensive information of more than one thousand Puranic themes of all important aspects of the Puranas which play prominent role in Indian religio-cultural, social and philosophical tradition. If there is one of the most important scriptures that has inspired and sustained the Hindu culture over the millennia, it is the Puranas. These scriptures have created, strengthened and preserved a great tradition of spirituality. Neither a schools of religio-philosophical thought nor socio-religious movements of the subsequent period of history of India has remained untouched by their influence.

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Preface

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S

ŚABARĪ

A woman of the tribe of forest-dwellers. Śrī Rāma, during his life in the forest, gave her salvation.

Śabarī, in her former life, was the only daughter Mālinī of the Gandharva King, Citrakavaca. An erudite scholar, Vīthotra, married her. As he was ever immersed in contemplation of Brahman his wife Mālinī, (later Śabarī) kept one hunter, Kalmāsa, as her paramour, and her husband cursed her thus : "As you have become a lover of the hunter, you turn out to be a hunter-woman."

Mālinī in tears sought redemption from the curse from her husband, and he told her that she would get absolution from her infamy and the curse from Śrī Rāma. Immediately she was transformed into a hunter-woman and she came to the suburbs of Mataṅgāśrama. She took a special liking for the place, the reason being that the flowers in the Āśrama possessed a special fragrance. Once while the disciples were carrying a load of flowers for the Muni (Mataṅga) a few drops of sweat from their bodies fell on the ground, and the Muni blessed that the trees and creepers, which grew up from the sweat and their flowers would never fade.

"Oh ! Rāma ! nobody plucks and wears those flowers. They neither fade nor fall down. While the disciples of Mataṅga were carrying a load of flowers for him, they sweated on account of exhaustion and some drops of sweat fell on earth which developed themselves into flowers due to the prowess of the guru's *tapas.* Even today may be seen there Śabarī, who has taken to sannyāsa and who tends the flowers. She will attain heaven only after seeing you."

Śabarī lived for long there serving Mataṅga's disciples, performing *tapas* and learning knowledge about Brahman. At the time of the Munis giving up their physical bodies they blessed Śabarī that without further delay she would meet Rāma and get redemption from the curse. They also blessed that she would possess divine eyes to see hidden things and also the past and the future. After that she was spending her days awaiting the arrival of Rāma.

It was the period of the life in the forest of Rāma and Laksmaṇa. After visiting various Āśramas Rāma at last came to Mataṅgāśrama. Hearing about Rāma's visit Śabrī had gathered a lot of fruits. Now, Rāma and Laksmaṇa came and Śabarī received them most respectfully. After herself biting each fruit to test its taste she gave the fruits for them to eat. The left-overs

of Śabarī appeared as nectar to Rāma. Then Śabrī told Rāma thus: "When you go a short distance southwards there is the beautiful stream called Pampā. You cross Pampā and advance a little further and you will reach mount Ṛsyamūka. On the top of that mountain lives Sugrīva, son of Sun, and if you enter into alliance with him you will succeed in finding out and getting back Sītā after annihilating the enemies. Oh! Lord! my salutations."

After speaking thus, Śabarī the great anchorite and chaste woman closed her eyes. Immediately she was transformed into Mālinī, the Gandharva damsel, and all at once a handsome Gandharva prince appeared there in a divine plane. It was Vītihotra, the husband of Mālinī. After saluting Śrī Rāma he took away his wife in a chariot to the Gandharva city.

ŚABARIMALA (SABARI MOUNTAIN)

A sacred place in South India in the eastern region of Kerala on a mountain called Śabarimala. It is not quite certain whether the name of this mountain is in any way related to Śabarī, to whom Śrī Rāma had given salvation. At any rate a very ancient temple with Śāstā as the presiding deity threin is found at Śabarimala today. It is proof positive of the great sanctity attached to the ancient temple that every year lakhs of devotees from all parts of India visit it braving dense forests, mountains and wild beasts on their way. Historical evidence about the origin of the temple or its philosophical importance is sparse, but there is a legend, more illuminating than facts of history, about Śāstā (Ayyappan) the deity installed in the temple. The legend is as follows:

In olden days the royal family of the Pāṇḍyas divided itself into two branches, one of them settling down at Velliyūr and the other at Madura. When the King of Madura one day went a hunting in the forest he met a handsome and very powerful and courageous Malayāli youth. The king immediately took a liking for him and appointed him as an officer in his army. The youth gradually rose up in military service to become the Commander-in-Chief. The other officers, who were jealous due to the rise of the youth—Ayyappan—began conspiring to drive him out. The queen became a weapon in the hands of the conspirators, and at their instance she pretended herself to be very ill and lay in a fainting fit. All the physician acknowledged defeat in curing her. Then a physician, an agent of the conspirators, came forward and assured the king that he would cure the queen of her illness whithin one and a half hours if a leopard's milk was made available. The king told Ayyappan about it.

Ayyappan went into the forest and returned to the palace with many she-leopards. He rode a tiger leading the leopards. People in the royal court were frightened by the sight of the leopards. The king realised that Ayyappan was not an ordinary person. Being questioned about him by the King, Ayyappan replied that God was his father and the whole world his home. As he did not like to live any further with tale-bearers and conspirators he returned to Kerala.

Ayyappan's departure made the king sad and very restless in mind. After giving all his immovable property on rent the king followed Ayyappan to Kerala taking all his ornaments, jars and other utensils, and came at last to Pantalam. This region of Kerala was then in the control of a petty Chieftain called Kaippuzha Tampān, put up a palace there and lived therein with the members of his family.

Ayyappasvāmī on his way back to Kerala met Paraśurāma, who told the former that he had already, for the protection of Kerala, installed on mountains and the sea-coast idols of his (Ayyappasvāmī) and that he would install another idol of Ayyappan at Śabarimala where they had now met each other. From that day onwards Ayyappasvāmī took his abode there.

One of those days the Pāṇḍyan king living at Pantalam had a dream, and in that dream Ayyappasvāmī appeared and told him that he (Ayyappan) was living at Śabarimala and the king might meet the Svāmī if he went there. The next day morning the king with his retinue started for Śabarimala. At Śabarimla the King got the forest cleared and made a search of the ground where he found an idol installed by Paraśurāma. The King built a temple there and installed the idol of Ayyappasvāmī therein. He also got necessary purificatory ceremonies conducted in the temple by the famous tantrī (high-priest) Tāzhamaṇ. A routine programme for the conduct of affairs in the temple was fixed. As it was difficult for men to live in the forest infested by wild beasts and conduct *pūjā*, etc. daily, it was fixed that *pūjās* need be conducted only for five days in every month and that Makarasaṁkrānti should be the annual festival day. From the first of Makaram (January) for five days it was to be utsava with the deity led in procession. On the fifth of Makaram every year a 'Kalabham' and on the seventh day a 'guruti' also were ordained.

On the annual festival day the temple priest, the senior pilgrim, mārārs and other employees go to Śabarimala carrying with them rice etc. for food and calling aloud 'Svāmiye Śaraṇam Ayyappa' (Oh! lord Ayyappa! you are our refuge), devotees climb the mountain today also repeating this slogan.

SADĀCĀRA (Good conduct)

Each country has good customary practices of its own. A man with good habits or behaviour is considered as having conquered the two worlds. The sound 'Sat' denotes 'Sādhus'. Sādhus are those who are without any bad conduct or behaviour. The habits and practices of the Sādhus are called Sadācāra. The Saptarṣis, (the seven hermits), the Prajāpatis (Lords of all creatures) and Manus (the fathers of men), were persons who were careful to keep up the good practices. Once the hermit Aurva advised Sagara, what the good usages of the people of Bhārata ought to be. The laws of good conduct according to hermit Aurva are given below :

Every one should wake up in the Brāhmamuhūtra (Two hours before dawn). After having risen, he should go to the south-west corner of the village or house at a distance of an arrow-shot for stooling and passing urine; should not pour the water used for washing the face and the legs, in the courtyard; should not pass urine in one's own shadow, or in the shade of a tree, or facing cow, the Sun, fire, wind, teacher and Brahmin. Ploughed fields, fields where grains are ready for harvest, cattleshed, crowd, path, lakes or rivers and their banks, are places, forbidden for stooling or passing urine. When there is no danger, a wise man should pass urine, facing the north in the day and facing south at night. When passing excrement the ground should be covered with grass and his head should be covered with cloth. Should not sit long or talk much when stooling.

Soil such as taken from white anti-hill, ground thrown up by moles or rats, soil at the bottom of water, remainder of soil used by another, soil taken from the wall, soil gathered by

worms and flies, ploughed soil, etc. should not be used for ablution. By using soil, do the cleansing of the urethra once, the anus thrice, the left hand ten times, and both the hands together, seven times. After this use pure water (in which there is no mud or foam and which has no foul smell) and rinse the mouth. Take soil again and wash the legs with it. Rinse the mouth thrice and wipe the face twice. Then holding water in the hand, touch the apertures in the head such as eye, etc., the crest of the head, both upper arms, navel and heart. With this rinsing take bath. After bath, with the help of a mirror, tie the hair, anoint the eyes with collyrium, and wear flower garlands, etc., carefully. Bathing should be done in river, rivulet, lake, jungle-stream, mountain or holy bath (Tīrtha), or draw water from the well and bathe there or carry well-water home and bathe there. After the bath put on clean dress. Then take some water in the hand offer it as oblation to gods, sages, and the manes with care. Throw water thrice for the blessing of the gods and hermits and to Prajāpati once, as ordained. In the same way, to the manes and the great ancestors also give oblation of water thrice.

After so much is done do the customary sacrificial offerings, prayer etc. to Devī. Then invite guests to the house and welcome them. (Viṣṇu Purāṇa, Aṁśa 3, Chapter 11).

ṢAḌGUṆA

Six kingly or political policies. Sandhi, Vigraha, Yāna, Āsana, Dvaidha and Āśraya are the six policies of state-craft.

To enter into peace and concord with the enemy is Sandhi. One may make peace for one's own benefit with the enemy, who is powerful and is fighting. There are sixteen kinds of sandhi called Kapālasandhi, etc. No kind of peace or treaty should be made with twenty kinds of kings, *i.e.*, infants; old men; one suffering from chronic disease; cast out by one's own people; coward; one whose supporters are cowards; miser; one whose people are misers; who is very much addicted to women and such other material things; one, who has not a mind of one's own and is ruled by more than one adviser; he, who does not respect Devas and Brahmins; one hated or forsaken by God; blasphemer; one subject to scarcity and sorrow; one not with satisfactory army; local person; one with many enemies; one whose days are numbered and one devoid of truth and righteousness. One shall only fight and not enter into peace with the above types of people.

Fighting, *i.e.*, war is vigraha. War is the result of mutual evil-doings. The king, who desires prosperity who is troubled by others and in whose favour time and circumstances are, should go in for war. The main causes of war are the following: the desire to capture kingdom, woman, position etc. haughtiness and imperiousness, obstruction to duties and rights, the interest of friends and allies, destruction to one's allies, both parties getting interested in one and the same thing, etc. Enmity is engendered chiefly due to the following causes:-rivalry of co-wives, disputes about property and women, verbal controversies and wrongs committed. The following kinds of wars should not be fought: Wars the benefit of which is meagre or futile; war which would cause harm in the present as also in future; with the enemy whose strength is not correctly known; incited by others, for others, on account of women, which would continue for long; with Brahmins, where time and fate are not in favour; with him, who has powerful allies, though of temporary advantage but which will not be so in future; though

of advantage in future but useless at present.

The king should always do what will be of advantage at present as also in future. If one's own army is strong and enthusiastic and when the army of the adversary is not so, one may go in for war. Also, when all circumstances are in one's favour and against the antagonist one may fight.

Yāna means marching for war. One may start for war after declaring it, after making peace, after making alliances; and incidentally also.

To remain quiet or doing nothing which is also of four kinds as yāna.

To get in between the contending parties to support with words only and to remain without joining either side is dvaidha. He who takes up the stand should, on meeting both the parties, serve the stronger side. But if he finds that both the parties are making peace, and not in need of his aid, he should approach their enemy, who is more powerful than they, or he should fight by himself.

When one is attacked by a stronger enemy and if one finds on means to retaliate, one should depend upon another person, who is noble, truthful and powerful. To put one supplicant's look, to understand the moods of that person whose help is sought and to be humble to him— these are the characteristics and traits of the dependent. (Agni Purāṇa Chapter 240).

SĀDHYA (S)

A Gaṇadevatā. These Devatās often used to play an important role in Purāṇic movements and incidents. The Sādhyas were born form the seed Virāt Purusa. (Ādi Parva, Chapter 1, Verse 35). But according to Viṣṇu Purāṇa (Part 1, Chapter 35) the Sādhyas were the grand-children of Daksa-prajāpati. Of the sixty daughters of the Prajāpati by his wife Asiknī, ten were married by Dharmadeva; The Viśvadevas were the sons of Dharmadeva by his wife Viśvā and the Sādhyas were his sons by Sādhyā.

(i) The Sādhyas fought with Garuḍa, who went to Devaloka for Amṛta and got defeated.
(ii) The Sādhyas feared Viśvāmitra.
(iii) Sādhyagaṇas participated in the birthday celebrations of Arjuna.
(iv) Sādhyas took their place in planes above the palace of Drupada to witness Draupadī's wedding.
(v) They were present at the Devayajña conducted at Naimisa forest. (Ādi Parva, Chapter 195, Verse 3).
(vi) They were present with various kinds of arrows at the battle between Śrī Kṛṣṇa and Arjuna on the occasion of the burning of the Khāṇḍava forest.
(vii) They live in Indra's court.
(viii) They go to the court of Brahmā also and worship him.
(ix) In the battle between Subrahmaṇya and Tārakāsura they fought on the side of the former.
(x) Once they made a prayer to Dattātreya Muni.
(xi) On the occasion of the battle between Karṇa and Arjuna at Kuruksetra the Sādhyas wished success for the flatter.
(xii) They served as storekeepers at the yajña performed by king Marutta.

(xiii) They remain on Mount Muñjavān worshipping Śiva.

SAGARA

A king of the solar dynasty, Sagara ruled Ayodhyā.

Descended from Brahmā thus: Brahmā-Kaśyapa-Vivasvān-Vaivasvata Manu-Ikṣvāku-Vikukṣi-Śaśāda-Purañjaya-Kākutstha-Anenas-Pṛthulāśva-Prasenajit-Yuvanāśva-Māndhātā-Purukutsa-Trasaddasyu-Anaraṇya-Aryaśva-Vasumanas-Sudhanvā-Sudhanvā-Traiyāruṇa-Satyavrata (Triśaṅku)-Hariścandra-Rohitāśva-Harita-Cuñcu-Sudeva-Bharuka-Bāhuka-Sagara.

Bāhuka, father of Sagara, was known as Subāhu also. Sagara was Bāhuka's son by his wife, Yādavī. (Brahmāṇḍa Purāṇa, Chapter 16). Though Sagara was a prince he was born at the Āśrama of Aurva, and there was a reason for it.

Subāhu and Yādavī did not have a child for long. But, as a result or many Yajñas conducted for the gift of a child, Yādavī conceived. While she was in the seventh month of her pregnancy her co-wife administered poison to her with the result that she did not further advance in pregnancy and deliver in due time. Thus she continued as a pregnant woman for seven years. (Brahmāṇḍa Purāṇa, Chapter 16). The king became an old man. During this period Tālajaṅgha, King of Hehaya, attacked Ayodhyā with his army, and Subāhu, despite his old age, fought back. But the fighting grew fiercer. Subāhu found that he would not be able to defeat Tālajaṅgha and so he escaped into the forest with his wife Yādavī. They took shelter in the *āśrama* of sage Aurva. Subāhu expired there due to old age and Yādavī got ready to follow him in his pyre. The Muni prevented her from doing so by pointing out to her from doing so by pointing out to her that the child in her womb was a very fortune one and would become emperor of the seven islands when he grew up to manhood. Yādavī delivered shortly. As the poison (gara) given to her by the co-wife had immobilised her pregnancy for so long Aurva named her child Sagara. (Brahmāṇḍa Purāṇa, Chapters 16 and 17).

Sage Aurva conducted the Upanayana ceremony of the boy and taught him the Vedas etc. Once Yādavī wept to hear the boy address the Muni 'father', and when the son asked her the reason for it she told him that the Muni was not his father, who was really greater than the Muni. She also told him their previous history, and Sagara decided to return to Ayodhyā somehow.

The people of Ayodhyā lived scattered here and there in fear of Tālajaṅgha, and disgusted with such an existence, they came together and took refuge with Vasiṣṭha, who told them that king Subāhu had expire in Aurvāśrama, but that his son Sagara was there in the Āśrama. He further advised them to bring Sagara back and reconquer Ayodhyā. Yādavī wept at the sight of the people from Ayodhyā and they insisted upon Sagara's return to the state as their king. They waited in the āśrama for five days for Sagara. Then Sagara and his mother, with the blessings of the Sage, returned to Ayodhyā alongwith the people. Sagara fought Tālajaṅgha, reconquered Ayodhyā and crowned himself as king. (Brahmāṇḍa Purāṇa, Chapters 20 to 23).

Sagara had two wives called Sumati alias Vaidarbhī and Keśinī alias Śaibyā. Sumati was the daughter of Garuḍa.

As he had no issues for long, Sagara, with his wives, went to Himālayas and began doing *tapas* at Bhṛguprasravaṇa mountain. After hundred years Bhṛgu appeared and blessed

Sagara that one of his wives would give birth to 60,000 sons and the other to one, who would add to the glory of the dynasty. Sumati chose 60,000 sons and Keśinī the one son.

The king and the queens returned to Ayodhyā and in due course Sumati delivered the sons called Asamañjasa who was to bring prosperity to the dynasty. Sumati gave birth to a lump of flesh, which developed into 60,000 children. They were put in pots of ghee and they grew up to become young persons.

Some Purāṇas contain stories somewhat different from the above about the birth of the 60,000 children. *e.g.* in the 9th Skandha of Devī Bhāgavata, the story is related as follows ; "Keśinī delivered the son Asamañjasa and Sumati did not deliver at all. So she did *tapas* for Śiva for children and because of his blessing she conceived. Sumati delivered only hundred years after continuing to be pregnant, and even that was only a piece of flesh, and she began weeping addressing Śiva, who appeared before her and cut the mass of flesh into 60,000 parts. Each piece of flesh transformed itself into a very powerful and efflugent man.

Kapila turned into ashes the 60,000 sons of Sagara. Bhagīratha revived them.

Sagara ruled the kingdom well and while living happily thus with his sons, he set out on a triumphal tour. After conquering the northern regions he moved towards the south, his object being Māhismatī, Kingdom of the Hehayas. He destroyed the Hehayas completely in battle. (Brahmāṇḍa Purāṇa, Chapters 89 and 90).

Sagara ruled the kingdom for 300 years. (Brahmāṇḍa Purāṇa, Chapter 91). His son, Asamañjasa was a tormentor of his subjects. In the evening of his life, Sagara transmitted the throne to his grandson Aṁśumān (son of Asmañjasa). The rest of his life he spent in Aurvāśrama with his wife engaged in meditation.

SAHADEVA

The fifth among the Pāṇḍavas.

Facts about Sahadeva are related under the headings, Dharmaputra, Bhīma, Arjuna, Nakula and Pāṇḍavas. Only those fact, which have not been so related are given hereunder.

Sahadeva was the son of Pāṇḍu by his wife Mādrī. Two sons, Nakula and Sahadeva were born to Mādrī by the Aśvinīdevas. Alongwith Yudhisṭhira, Bhīma and Arjuna, sons of Kuntī, Nakula and Sahadeva spent their childhood in the company of Sages at Śataśṛṅga mountain. Pāṇḍu died and Mādrī followed him in the funeral pyre. After that the Pāṇḍavas lived at Hastināpura under the care of Kuntī. When the 'lac-palace' was burnt down, they took themselves to the forest and ruled the kingdom with Indraprastha as capital. The Pāṇḍavas, who were defeated in the game of dice went again into the forest. Their going into the forest has been described as follows by Vidura.

Yudhisṭhira, covering his face with cloth and Bhīma stretching out his powerful hands moved into the forest. Arjuna followed them throwing up sand particles. Sahadeva went rubbing his face with earth, Nakula, the most handsome of men, followed them, his body smeared with dust. Pāñcālī, her face concealed in hair and weeping went behind the king. Sage Dhaumya with Kuśa grass in his hands, accompained them chanting Vedic hymns.

Dhṛtarāṣṭra asked Vidura why the Pāṇḍavas assumed these different poses and attitudes and Vidura answered him thus: Yudhisṭhira covered his face to show that he would not retaliate

in anger though he had lost the kingdom due to cheating. Bhīma stretched out his hands to show that he was unrivalled in manual power. Arjuna threw out sand to say that he would shoot his arrows into the enemy camp like particles of sand. Sahadeva rubbed earth on his face as he did not want anybody to distinguish his face. Nakula, the most handsome of men, smeared his face with dust so that, on the way, women should not desire him.

When the Pāṇḍavas returned after twelve years' stay in exile in the forest and one year's stay incognito Duryodhana refused to allot them even a single house and war for eighteen days between the Kauravas and the Pāṇḍavas was fought in the field of Kuruksetra. The Kauravas were wiped out. Yudhisṭhira became king and performed the Rajasūyayajña after which the Pāṇḍavas went out on the great journey and gave up their lives.

Other information about Sahadeva.

(1) He was dedicated to the service of elders.
(2) He was exceptionally handsome.
(3) In the fight that followed Arjuna's end endeavour to capture King Drupada to be presented as Gurudaksiṇā (tuition fee to Droṇa, who trained the Pāṇḍavas in the use of arms) Nakula and Sahadeva protected the wheels of Arjuna's chariot.
(4) A son called Śrutasena (Śrutakarman) was born to him of Pāñcālī.
(5) He had also married the daughter of King Dyutimān of Madra called Vijayā and the couple had a son called Suhotra.
(6) He defeated Virāṭa, the Matsya king in battle.
(7) He conquered the southern kingdoms on the orders to Yudhisṭhira.
(8) He defeated Dantavaktra in battle.
(9) He defeated Nīla, king of Māhismatī, in a fierce battle and collected taxes from him.
(10) He deputed Ghaṭotkaca to collect taxes from Vibhīsaṇa, king of Laṅkā. Vibhīsaṇa sent Ghaṭotkaca back with a lot of gold and gems. Vibhīsaṇa also deputed 88,000 Rākṣasas to carry the gold etc.
(11) He was Yudhiṣṭhira's minister during the Rājasūya yajña.
(12) After the yajña was over, he conducted Droṇa and Aśvathāmā back to their palaces.
(13) He took the vow that he would kill Śakuni.
(14) In the battle that followed the abduction of Draupadī by Jayadratha, the chariot of Yudhisṭhira went out of action and he, therefore, rode in the chariot of Sahadeva.
(15) During his life-incognito he thought of assuming the name Tantripāla.
(16) He went to king Virāṭa disguised as Vaiśya called Ariṣṭanemi and got himself appointed as head of the king's dairy. (Virāṭa Parva, Chapter 10, Verse 5).
(17) He, in the guise of a dairy-man, used to give milk, butter-milk etc. to the Pāṇḍavas.
(18) Sañjaya emphasized the fact that Sahadeva was a heroic warrior to Dhṛtarāṣṭra.
(19) When Yudhisṭhira, during the great war, divested himself of his armour and started towards the Kaurava army, Sahadeva questioned the action.
(20) On the first day of the battle he fought a duel with Durmukha.
(21) He defeated Vikarṇa, Śalya and others in the battle.
(22) He annihilated the cavalry of the Kauravas.
(23) He ran away from the battlefield.

(24) He fought a duel with Kṛpācārya.
(25) He fought with Śakuni.
(26) He fought again with Durmukha.
(27) He killed Nirmitra, the Trigarta prince.
(28) In the fight with Karṇa he got defeated.
(29) He defeated Duśśāsana in battle.
(30) When Sātyaki was about to kill Dhṛṣṭadyumna, he pacified the former by a tactful speech.
(31) He defeated Pauṇḍrarāja.
(32) He defeated Duśśāsana again.
(33) He got wounded in the fighting with Duryodhana.
(34) He defeated Ulūka.
(35) He killed Śalya's son.
(36) He killed Ulūka, son of Śakuni.
(37) He killed Śakuni.
(38) After the war, Yudhisṭhira allotted Durmukha's palace to Sahadeva.
(39) In the matter of dharmārthakāmas (righteousness, material wealth and enjoyment of love life) he attached more importance to artha (material resources).
(40) During the Rājasūya the duty of managing domestic affairs was entrusted to him by Vyāsa and Yudhisṭhira.
(41) After the great war he visited and saluted Kuntī who lived in the forest then.
(42) In the great journey (Mahāprasthāna) he walked in front of Pāñcālī and behind Nakula.
(43) Synonyms used in Mahābhārata for Sahadeva : Āśvineya, Aśvinīsuta, Bharataśārdūla, Bharatasattama, Kauravya, Kurunandana, Mādrīputra, Mādreya, Nakulānuja, Pāṇḍava, Pāṇḍunandana, Tantripāla, Yama, Yamaputra.

SAHASRAMUKHARĀVAṆA

A Daitya King, who ruled Trilokapurī, a country thousands of miles away from India. Trilokapurī was an island at the centre of the seas. He was a terror to the whole world and possessed a thousand heads and two thousands hands.

This Rāvaṇa once went to Satyaloka and performed the most intense *tapas* for many years. Yet, Brahmā did not appear and then he began cutting his heads one after the other and offering them in the fire. Nine hundred and ninety-nine of his heads were cut thus. When he was about to cut the last head also, Brahmā, fearing the end of the world, appeared and granted him the following three boons.

(i) You will not die at the hands of anyone, but a woman.
(ii) Brahmāstra, which would annihilate, will be at your disposal.
(iii) You will also possess an aerial chariot for travels as you please.

Sahasramukha, who returned to his country with the boons became emperor of all Daityas and then conquered heaven, Pātāla, Kailāsa, Vaikuṇṭha and the eight regions of the world.

He then defeated Pātālarāvaṇa and wedded his only daughter Indumukhī. He got as a present a weapon called Kaṭhorakuṭhāra. He propagated in the world the customs and practices

of heaven with the result that all the customs of the Devas were derogated. Good people felt harassed. In the rise of unrighteousness righteousness became helpless.

Once on his way to his father-in-law's house Sahasramukharāvaṇa raped a Vidyādhara woman, Cañcalākṣī, who was performing *tapas* of Lakṣmīdevī and Cañcalākṣī cursed him that Lakṣmīdevī would kill him.

Vajrabāhu was Sahasramukha's son. He secured from Śiva Pāśupatāstra and an armour impenetrable by anyone. Vajrabāhu captured Indra and Subrahmaṇya killed the former.

Sahasramukha had an army-chief named Bāṇa and both of them together did incalculable harm to the three worlds. Śrī Rāma was King of Ayodhyā at the time, and Devas and sages complained to him about Sahasramukha and as soon as the complainants left Ayodhyā, Sugrīva and Vibhīsaṇa came there. They told Rāma about the abduction by Sahasramukha's second son, Candragupta of Sugrīva's daughter and Vibhīsaṇa's daughter-in-law. At once Śrī Rāma, alongwith Lakṣmaṇ, Sugrīva, Vibhīsaṇa, Hanūmān and a great army of monkeys reached Sahasramukha's capital city. Śrī Rāma sent word to him through Hanūmān that Sugrīva's daughter and Vibhīsaṇa's daughter-in-law should be returned, Indra should be released and that pardon should be begged for, for his errors. Angered at this message Sahasramukha deputed Bāṇa to fight Śrī Rāma. Bāṇa was kill in battle. Then ensued a dierce battle between. Rāma and Sahasramukha, the latter aided by Candragupta. Aṅgada was about to be overpowered by Candragupta, and then the following celestial voice was heard : "Candragupta will not die as long as his wife Padmāvatī is reciting Brahmamantra imparted by Brahmā." Then Vibhīsaṇa sent Hanūmān to the women's quarters and as a result of the latter using a 'Kuṭatantrayantra' great confusion and quarrels broke out among the women-folk, and utilising the opportunity Aṇgada killed Candragupta.

Sahasramukha fought Śrī Rāma single-handed. All tactics of Rāma proved to be of no use. Then he remembered Brahmā's boon to Sahasramukha and Cañcalākṣī's curse upon him. Immediately Śrī Rāma brought down Sītā from Ayodhyā and the latter shot the Śaktika arrow at the throat of Sahasramukha and he was killed.

ŚAKA

A particular sect of people or caste. The following information about the Śakas is gathered from the Mahābhārata.

(i) Śakas were born from the breast of Nandinī, Vasiṣṭha's cow. (Ādi Parva, Chapter 147, Verse 36).

(ii) Bhīmasena, during his triumphal tour of the eastern regions subjugated the Śakas. (Sabhā Parva. Chapter 32, Verse 14).

(iii) Nakula conquered them. (Sabhā Parva, Chapter 32, Verse 14).

(iv) King of the Śakas participated in Yudhisṭhira's Rājasūya. (Sabhā Parva, Chapter 51, Verse 32).

(v) The Pāṇḍavas invited them to take part in the great war. (Udyoga Parva, Chapter 4, Verse 15).

(vi) They did alongwith Sudaksiṇa, king of Kāmboja, service in Duryodhana's army. (Udyoga Parva, Chapter 19, Verse 21).

(vii) Śrī Kṛṣṇa once conquered them. (Droṇa Parva, Chapter 119, Verse 45).

(viii) Karṇa once defeated them and conquered their country. (Karṇa Parva, Chapter 8, Verse 18).

(ix) Śakas who were originally Ksatriyas were demoted as Śūdras as they incurred the displeasure and anger of Brahmins. (Anuśāsana Parva, Chapter 33, Verse 21).

(x) As the Śakas and the Yavanas had helped the Haihaya kings Paraśurāma, Sagara and Bharata defeated them in war and drove them off from the country. (Bhāgavata, Navama Skandha).

ŚĀKHA

According to one view Śākha was the younger brother the Subrahmaṇya while there are others who maintain that he was Subrahmaṇya's son. In Verse 37, Chapter 44 of Śalya Parva it is stated that Śākha was the son of the Vasu Anala and the younger brother of Subrahmaṇya and that he had two brothers called Vaśākha and Naigameya. It is stated in Chapter 15, Part 1 of Viṣṇu Purāṇa as follows:-"Āpa, Dhruva, Soma, Dharma, Anila, Agni, Pratyūṣa and Prabhāsa are the Aṣṭavasus. Vaitaṇḍa, Śrama, Śānta, and Dhvani were sons of Āpa. Kāla, who annihilates the entire world is the son of Dhruva and Varccas is Soma's son. Varccas gives people the vital glow. Draviṇa, Hutahavyavaha, Siśvara, Prāṇa and Varuṇa were the sons of Dharma by Manoharā. Anila's wife was Śivā, and two sons, Manjojava and Avijñatagati were born to the couple. Kumāra, son of Agni was born in Śarastamba and he had three brothers called Śākha, Viśākha and Naigameya."

The following story about the birth of Śākha is from Taraṅga 6, Lāvāṇakalambaka of Kathāsaritsāgara: Defeated in battle by Tārakāsura, Indra decided to have no more fight with him and retired to Mount Mahāmeru. Devas and Maharṣis sought asylum with Subrahmaṇya, who gave them protection. Indra came to know of it and fought with Subrahmaṇya feeling that the latter had captured his kingdom. Two sons, Śākha and Viśākha were born from the face of Subrahmaṇya wounded by the Vajrāyudha of Indra.

ŚAKTI

The sound 'Ś' means welfare or prosperity and 'kti' prowess. Therefore Śakti means she, who is the embodiment of prosperity and prowess or she, who grants prosperity and prowess. The definition of 'Bhagavatī's is, she who combines in herself knowledge affluence, wealth, reputation, power and the female organ. Therefore the word 'Śakti' may be taken to mean Bhagavatī and Pārvatī, and what are termed as Bhagavatī, Śakti, Devī, Ambikā, Pārvatī, etc. are the manifestations of Śakti, Śiva's spouse. This Śakti exists fractionally in all Devas. When once upon a time the Devāsura war broke out the Śakti of Devas like Brahmā emerged to help Caṇḍikā. The vehicle, ornaments, weapon etc. of each Deva, his Devī also possessed. The Śakti (Devīs) of the Devas appeared in the following manner. Brahmāṇī, wife of Brahmā, rode on the swan wearing beads around her neck and holding the water-vessel in her hands. She was followed by Vaiṣṇavī Viṣṇu's Śakti on Garuḍa wearing yellow clothes and with the conch, disc, lous etc. in her hands, Śāṅkarī Śiva's Śakti rode on the ox with the crescent moon and serpents as ornaments and holding in her hands the Śūla. 'Kaumārī', Subrahmaṇya's,

Śakti rode on Airāvata with śūla in hands. The Śakti called 'Vārāhī in the form of a great boar rode carrying a corpse, Nārasiṁhī, Śakti took the form of Narasiṁha (half man and half lion). Yāmyā, Yama's Śakti, rode on buffalo holding in her hands a long sick. Śakti called Kauberī and Vāruṇī took their respective forms and in this manner all the Śaktis came to the help of Devī. This sight pleased not only the Devas, but the mother of the universe also. Alongwith them incarnated on earth Śaṁkara, who gives 'śaṁ' (happiness to the world and blessed Caṇḍikā on the battlefield (Devī Bhāgavata, 5th and 9th Skandhas).

ŚAKTI

This supreme Reality Śiva is bliss, but the world is full of misery and sufferings 'a vole of tears'. It is called appearance and not the thing in itself by Kant. Parmenides asserts the world of empirical reality to be a more show, and Plato calls it a shallow of the true reality. Acārya Śaṅkara calls it *Vyavahāra* as opposed to *Paramārtha.* It is *Samvṛti* and not *parmārtha* according to Nāgārjuna, while it is parikalpita and not *parinispanna* according to Vijñāna-vādin. But the problem here is to explain the original relation of the world with the reality. How does the impure and transitory world come into existence from the reality which is pure and eternal? If there is no difference between the world and the Reality as in the table and the wood then either blemishes of the world would be imposed on reality or the purity, eternity and infinity of reality should be applied to the world. Both of the alternative introduce self-contradiction. If we only say that the absolute appears in the transitory form of the world, it will not satisfy the seeker after truth. If we accept a separate entity independent of Śiva, to explain the nature of the world, we fall into some kind of dualism like that of *Sānkhya* and Descrates, but they fail to justify the relation between *Prakṛti* and *Purusa,* matter and mind. And without accepting an extraneous principle, it is impossible to account for the appearance of the world. "There must be admitted some principle or Power or force which superimposes the manifold of sense on the super sensuous and Supreme Brahman". The Advaitin calls this principle, *Prakṛti* (Primal Nature), *Māyā* or Avidya and in the Purāṇas it is called Śakti or Prakṛti.

The Philosophy of the *Purāṇa* is an integration of Śaivism, *Śāktisın,* Advaita, *Visiśtāvaita* etc. so her, *Śakti* is not merely a principle of manifestation and limitation, but it is also the supreme reality, inseparable power of *Śiva,* or Viṣṇu, the order (*Ājñā,* Anucarī) of Śiva and the origin of matter.

Four different phases of this *Śakti* are described in the *Purāṇas.* In the first phase or in its real nature *Śakti* is identified with supreme Reality. It is nondifferent from Brahman. It is qualitiless, indeterminate unchanging, imperishable, beyond speech and mind. It is being, intelligence and bliss. It is like *Śiva,* both indeterminate and determinate. It is the origin, source and instrument of the creation, sustenance and dissolution. It is only the origin of the world, but also the mother of the gods. *Brahmā, Viṣṇu* and *Rudra,* as well as the reservoir of their power, energy, Knowledge and activity. In the second phase it is the inseparable power of supreme reality (*Śiva*). It is power, hence *Śiva* is powerful. Without it He cannot be capable of doing anything. Without power or potency Śiva is Śiva—a dead body. A thing which does not do anything, cannot be regarded as existing, because existence implies some activity, some power, some potency. But *Śakti* also being the power of Śiva, cannot remain separate

from Him. *Śiva* cannot live without Śakti and *vice versa Śakti* cannot exist without *Śiva*. In the third phase it is the unwarranted command (Anullanghyā *Ājñā*) of Śiva. He makes it the instrument of His sport. In this phase it is called *Māyā* and He, the possessor of it, is called *Māyāvin*. It is the cause of bondage and liberation. It is both *Vidyā and Avidyā*. It is the concealing power of *Śiva*. It constrains *Śiva* to make one appear into many, being into non being, conscious into unconscious, eternal into transitory. It takes different names and form of the sake of creation, sustenance and dissolution. When it helps *Brahmā* (The creator of the universe), it is called *Brahmāṇī;* and in sustenance it helps *Viṣṇu* as His power *Lakṣmī;* for dissolution as *Rudrāṇī* it helps Rudra. In its fourth phase it is the primal nature (*Prakṛti*), the material cause of all unconscious being. It becomes the eight fold bondage (earth, water, fire, air, sky, mind, Ahankāra (ego) intellect, which is called *Aparā Prakṛti* in the *Gītā* and *mūla Prakṛti* in *Sānkhya*.

The First Phase

Śakti is regarded as the highest deity and Supreme Reality in *Śākta* cult. *Śāktāgamas* or *Śākta* tantras describe her as Pure Being, consciousness, Bliss, potency of all and radiant illuminate in all beings. The synthetic philosophy of the *Purāṇas* especially of the *Śiva Purāṇa* is also influenced by this cult. We can see the direct influence of *Śākta* cult in the description of the First Phase of Śakti. But it does not introduce contradiction or inconsistency in the integrative approach of the *Purāṇa* as *Śakti, Śiva or Brahman* are not separate entity or Reality; these are the different names of the same Reality who is beyond the approach of mind and speech.

The *Devī Bhāgavata Purāṇa* states that there is complete identity between Brahman and *Śakti*. *Śakti* and Brahman or Supreme Reality are not two or separate entities, but two names of the same Reality. Really speaking the supreme Reality is non-dual *Śakti,* that can be called Brahman also. But this does not bring duality, because the difference is mere illusion and identity is only real. The question of gender does not arise for the supreme Reality, because the sign and distinction of gender come later in creation. Hence Supreme Reality is neither male nor female nor neuter. *Devī Bhāgavata* P. tries to prove logically that *Śakti* is all pervasive and Supreme Reality. It says that the Supreme Reality is *Śakti,* because it pervades everything and is immanent in everything. The existence of everything depends upon the immanence of *Śakti*. Without Power (*Śakti*) nothing can exist nor be able to perform any activity. We can suppose a world without *Śakti*. A person, who is unable to bear his responsibilities or who is not able to protect himself against his enemy, is never said to be non-*Brahmā,* or non-*Rudra (Abramā, Aviṣṇu,* Arudra*)* but he is called *Aśakta* (Powerless). This shows that nothing can be done without *Śakti*. All activities are governed and motivated by this *Śakti*. Stating the nature of *Śakti, Devī Bhāgavata* P. says that *Śakti* is only real. She alone is in the beginning of creation and at the end of dissolution. She is called by different names, such as *Ātmā* (soul), cit (consciousness or intelligence), Samvit (knowledge) and Para Brahman (Supreme Reality). She is inconceivable, incomparable and unaffected by the applications of the world. There is nothing in the world, whose existence can be conceived without the relation to this *Śakti* (Power).

The *Vāyavīvya Saṁhitā* States that Supreme *Śakti* is beyond the approach of senses, mind and speech. They make attempt to grasp her, but return unsuccessfully. She pervades the whole universe with her own glory. She is without birth, death, old age and decay. Though she is beyond being (Sat) and non-being (Asat) yet she is all pervasive (*Sarvagā*), all knowing (*Sarvajñā*) and the subtlest of all (Paramā *Sūksmā*). The whole world is a manifestation of her supreme nature.

Umāsaṁhitā says that supreme *Śakti* (Umā) is Parama Brahman (Supreme Reality) and supreme light (Parama jyoti). All the Gods even *Brahmā, Viṣṇu* and Rudra, are inferior to Her. She is everything as well as beyond everything. Nothing exists without her and apart from her. She is both determinate and indeterminate, formless and with form. As immanent, she is the essence of all elements, all categories and all realities, but as transcendent her potency and attributes are beyond conception. She is eternal and supreme source of cause and effect. She assumes different forms. All Gods like *Brahmā, Viṣṇu,* Rudra etc. and Goddesses like *Vāṇī, Kamalā Kālika*, etc. are her different assumed forms and agents to perform the different functions *viz.* creation, sustenance, and dissolution.

As a magician exercises his magic and makes the dolls dance, so she makes the whole world dance. The air blows under her command; the fire burns everything under her control and all the guards of direction perform their specific duties under her supervision. The same fact is stated in the story of *Umā Haimavatī* of *Kenopanisad;* where it is mentioned that in the presence of a *Yokṣa* all the Gods, Fire, Wind, Indra etc., became unable to burn or to move even a small grass. At last, they realized that they have no power at all whatever was done for the victory over demons was not their own power but the glory of Brahman who had made them to do so and had appeared before them in the form of *Yakṣa. Kaṭhopanisad* also states that being afraid of Him the sun shines, the fire burns, the wind, Indra and God of death perform their own duties.

According to *Vāyavīya Saṁhitā*, whatever is in the world *Māya* (illusion), *Prakṛti* (Primal Nature), *Jīva* (Soul, evolutes (*Vikāras*), *asat* (non-being), and *sat* (being), and *sat* (being) each of them is pervaded by the pervaded by the potency of *Śakti.* She is the cause of bondage and liberation. She deludes the world by her *māyā* and liberates it by her sport *Līlā* (The great and unmanifested) *Śuddhā* (Pure), gross and subtle *(Sthūlā* and *Sūksmā).* She is faith, patience, sleep, hunger, desire, beauty, nourishment and satisfaction of all beings. She is the motivator of all beings. She is the unmoved mover of the world wheel. The Rudra Saṁhitā states that she is called by different names *viz. Śivā, Śāntā, Mahā Māyā* and *Yoganidrā,* etc. She is non-different from the world. Appointed by her *Brahmā, Viṣṇu* and *Rudra* proceed to perform their specific duties of creation, sustenance and dissolution. She assumes the form of three attributes for the sake of different activities.

The above description of *Śakti* gives some contradictory characteristics such as immanent and transcendent, formless, and with form, attributeless and with attributes, static and dynamic, knowledge and ignorance, determinate and interminate, etc. But the minute observation clarifies that there is neither inconsistency nor contradiction nor possibility of dualism in this description. It is stated that these two are not separate entities but are two different aspects of the same *Śakti*, or the two view points to describe the same reality. When she manfiests her potency

Māyā, and is related to it she assumes forms and becomes determinate but her real nature, beyond the relation of *Māyā*, is indeterminate.

The Second Phase

In the first phase of *Śakti*, we have explained her as the Supreme Reality, who is beyond the approach of mind and speech as well as the sources of creation and motivator and sustained of the world. In this second phase, she is inseparable power of supreme *Śiva* (Supreme Reality). *Śata*-Rudra *Samhitā* states that she is not accidental, conditional and transitory but eternal, inseparable, inherent power of *Śiva*, who is self-proved, self-shining and supreme Lord. The Rudra *Samhitā* adds that she is consort of *Śiva*. She has an effulgence of millions of suns. Every part of her is the source of beauty. There is no change, diminution and decay in her. Like *Śiva* she is both determinate and indeterminate. She is equal to *Śiva* in attributes, form and actions. The *Kailāsa Saṁhitā* declares that the supreme Reality is neither only *Śiva* nor only *Śakti*, but a harmony of both Śiva and Śakti. The two are one the difference between them is imaginary and their identity, non-difference is real. This harmony of *Śiva* and *Śakti* is called Brahman in the *Upanisads*. The word, Brahman, is derived from the root 'Brihi' which means 'to pervade' and it becomes etymologically significant as Supreme Reality (*Śiva* with *Śakti*) pervades all and is the greatest of all.

The supreme reality (*Paramātmā*) consists of two aspects, *Śiva* and *Śakti*. That is why both of them separately or simultaneously are called supreme Reality.

These two aspects of supreme Reality, *viz*. *Śiva* and *Śakti* cannot be divided or separated, they can merely distinguished. Both the aspects have a parallel evolution. The *Śakti* aspect of Reality evolves successively in *cit Śakti* (conscious power) *Ānanda Śakti* (bliss power) *icchā Śakti* (The will Power), *Jñāna Śakti* (The knowing Power), and *Kriyā Śakti* (the power of activity). And the *Śiva* aspect of Reality creates successively the five Brahmans, *Iśāna, Tatpurusa, Aghora, Vāmadeva* and *Sadyojāta*. These five *Śakti* and five Brahmans, are arranged in the five pairs, such as, *Iśānanad* cit, *Purusa and Ānanda*, Aghora, Aghora and *icchā, Vāma and jñāna* and *Sadyojāta* and *Kriyā*, These five pairs perform the five functions respectively, *viz. anugraha* (grace) *Tirodhāna* (obscuration), *Samhāra* (dissolution) *Sthiti* (sustenance) and *Sṛṣṭi* (creation). The five powers create respectively the five component parts of the sacred syllable am *viz., Vindu, Nādu, Makāra. Ukāra and Akāra* and the five Brahmans produce the five, products of Śaktis are words *(Vācaka)* and the latter five product of Brahmans are denotations *(Vācya)*. Each component of one group in its respective order makes a couple with the corresponding component of the other group to create the five elements.

The above description of the evolution makes it clear that the three aspect *Sat, cit* and *Ānanda* are in a heirarchical order here. Sat, pure being is pure power or supreme Śakti, while cit and Ānanda are the two aspects or two phases of the same reality. These three harmonized together are identified with the supreme Brahman of the *Upanisads*. The last three, *Icchā, Jñāna*, and *Kriyā* are the governing powers *(aiśvarya) Śakti)*. God controls the world by these three powers, *Nyāya Darśana* also accepts eternal desire, knowledge and effort (Nitya *Icchā, Jñāns* and Pryatna) as the ternal properties of God by which He become capable performing His functions *viz*. creation, sustenance and dissolution. These three powers are explained as

follows: *Icchā Śakti* is the regulative eternal power of the Lord. It is an internal order that this effect should be produced like this and should not be produced like that. The second *jñaña Śakti* is the determining Power of the Lord. It determines the nature of cause, effect, and instrument. The third *Kriyā Śakti* is the accomplishing power. It moulds the matter into effect. The first power is the initiative, the second is preparation and the third is completion.

The view of the evolution of the five *Śakti* is quite similar to that of *Pratyabhijña* school of *Śaivism.* According to it *cit Śakti* is pure light by which Śiva shines Himself even in the absence of objects. The second. *Ānanda Śakti* makes Himself satisfied and gives constant pleasure. The third *Icchā Śakti* makes Him aware of His freedom and in interrupted power to fulfil His desire. The fourth Jñāna *Śakti* is called *Amarśa*. It is the knowledge of all knowable things. And the last Kriyā Śakti is the ability to assume any form according to His sweet will.

Relation of Śiva and Śakti

Now the question of relation *Śiva* and *Śakti* arises here. How these two are related together? They should not be accepted as two separate entities; in that case this system will fall in dualism. But if they are not two separate entities what is the use of describing them separately? If *Śakti* is the Power of *Śiva;* their relation should be made clear. According to *Prabhākara, Śakti* is also a separate category because it cannot be included in other categories of substance, attribute, etc. It can him both cannot be identified together. In the case of identity one cannot disappear (*candrakātamaṇi*) its burning power disappears. It can appear again only when either the moon stone is rubbed or the sun stone (Sūrya Kāntamaṇi) is also brought there. This appearance and disappearance of burning power proves the difference fire and its power. According to *Nyāya, Śakti* is not a separate category as it can be included either in equality or dharma. In the case of quality, this can remain with inherent relation to its substance. In the case of Dharma, it is universal it can be related to *svarūpa* relation. In both the cases the relation is not identity but difference. Both these schools agree together to say that *Śakti* sometimes can remain in its substratum and at other times it may not remain in it. *Śiva Pūrāṇa* does not attempt to discuss this matter logically. It simply indicates that the power (*Śakti*) and the possessor of the Power (*Śaktimān*) are indivisible and inseparable, therefore, it is not proper to consider that relation which implies separation. In such a case the relation between them would be non-difference or identity. They are not only inseparable but mutually dependent also. The *Vāyavīya saṁhitā* cites certain examples to show their mutual dependence. As the moon cannot shine without moonlight, so *Śiva* cannot manifest without *Śakti,* and as the existence of moon light cannot be conceived without moon, so the existence of *Śakti* is not possible without *Śiva.* As the sun and its rays are inseparably related so *Śiva* and *Śakti* are inseparably related. None can exist or can be conceived without the other. In general expression the possessor is regarded as support or substratum and the object possessed become supported. The first can exist or can be conceived without the latter but the latter cannot exist or cannot be conceived without the former. This shows some superiority of the possessor. So *Śiva,* being *Śaktimān,* may be regarded independent, superior to *Śakti.* The Vāyavīya Saṁhitā rejects this view and states that both are mutually support and supported and interdependent. *Śiva* is support of *Śakti* and *Śakti* is the support of *Śiva*. None can remain without other and

none can be conceived without other. It takes Vedic example of Agni and Soma to show their mutual dependence and mutual support. Agni depends upon Soma and Soma depends upon Agni. Both have a opposite tendency. Agni has a tendency to go up on the support of Soma, and Soma has a tendency to go down on the support of Agni. The other example cited to show their mutual dependence is of word and its meaning. *Śiva* and *Śakti* are related like word and meaning. Each word has some meaning and every meaning has some word. These may be an imaginary separation but real separation is not possible.

All these illustrations in minute explanation, may be called fallacious as they have one or other defects. But it shows the view of the *Purāṇas* that they do not like to go into logical discussion. They simply show that these two are the different aspects of the same reality.

The Third Phase

Māyā

In the second phase *Śakti* is described as eternal, inherent and inseparable power of *Śiva*. The same *Śakti* is called *Māyā* when she helps *Śiva* to assume different forms. *Māyā* is limiting principle. It limits *Śiva* who is unlimited. It is the concealing power of *Śiva*. It conceals His unlimited consciousness, knowledge and activity. And it helps Him in His self sport. It is the desire of *Śiva*. It is the principle of multiplying one into many. Without this limiting, concealing and multiplying principal *Śiva* cannot assume different forms and in the absence of different forms His self sport would not be possible. Hence, *Śiva* desires to be many. This desire is the original form of *Māyā*. In the process of evolution it is the destiny of the world and all the beings. It is the order, command of *Śiva* (Ājña *Anucarī*). The *Vidyeśvara Saṁhitā* states that the word *Māya* is compound of two words '*Mā*' and 'Yā'. The word '*Mā*' means action (karma) and knowledge (jñana), and the meaning of the word "*Yā*" is "to make obtain." Hence the etymological meaning of the compound word *Māyā* is 'that which enables one to obtain the result of action and knowledges.' Thus above this *māyā* one can obtain the eternal enjoyment and below this *Māyā* there are only transitory and perishable enjoyments. *Pauskarāgama* analyses this word in two ways and shows its significance. In first analysis the word *Māyā* becomes significant because everything returns to it in dissolution (*Māti asyā* Pralaye), and is second analysis it means that the world comes from it (Mayati *asmāt* jagat *sarvam* ten *Māyā* Samīritā). It is called by many names in different schools of Philosophy, *viz.* *Avidyā* (ignorance), *Vimarśa, Asatī* (non being), Tamas (darkness), Tapas (penance), *Māyā* (illusion), *Ajā* (unborn power), *Pradhāna* (chief principle of creation), *Prakṛti* (Primal Nature) and *Jaḍā* (unconscious) etc. It is the magic power of the Lord (*Ātma Māyā*) for creation and *yoga Nidrā* (the principle of passivity) in dissolution. It is *Mahā supti* (the great sleep) in which all the beings sleep in dissolution. It is the deluding principle. It deludes the triple Gods *Brahmā*, *Viṣṇu* and *Rudra* and makes them to embody. Its process is so secret that even triple gods are unable to know it. During to this great deluding power it is called *Mahā Māyā* and *Mahā Avidyā*. As *Avidyā*, it is a process of wrong knowledge. It creates the knowledge of 'self' in those that have no self, and of 'ownself' in those who do not have it. It has two fold functions first it makes a thing appear at the place where the thing is really not present and

secondly, it conceals the thing where it is really present. The first can be illustrated by the moon's reflection in the water and the second can be compared with the shadow of *Rāhu* on the moon at the time of lunar eclipse. As *Vidyā* it is the instrument to cut the bondage of Yogins. It's nature and function is so strange that it cannot be known by reasoning. It is 'Sat' as it appears and creates the whole world. It is *Asati* as it disappears after awakening of the true knowledge. Its unconscious because it is perceived and it conceals the consciousness. It is the Power of Śiva and yet it limits Śiva. It is the cause of bondage to those who do not understand it, but it becomes the instrument of liberation to those who know it. As inherent power of Śiva it is eternal, all pervasive source of creation, sustenance and dissolution, and very strong to delude gods, demons and men and very difficult to be crossed over. But it is unreal, transitory for those who have realized the nature of supreme reality.

The nature of *Māyā* as state above according to the *Purāṇas* can be compared on the one hand with the *Āgamic* concept of *Māyā* and on the other hand with the Advaitic concept of Māyā. According to the *Āgamas Māyā* is the seed of the world. It is indestructible, eternal, inauspicious (*Aśivatmaka*), all pervasive (Vibhu), one, partless (Akala), subtle (*Sūksma*), beginningless (*Anādi*), imperishale (Avyaya), unconscious (*Jaḍa*) and controlling power, the Lord (*Aiśvaryāśakta*). According to *Brahman*, beginningless, something positive (Bhāvasvarūpa), indescribable and undefinable and removable by right knowledge (*Vijñāna nirasya*). The difference between these two concepts is very clear. It the *Āgamas* it is eternal and real and in Advaita it is beginningless but not eternal, as it is removable by right knowledge, it is the cause of the world, but it is neither real nor unreal; it is undefinable and indescribable.

Śiva Purāṇa makes an attempt to synthesise both these views together. According to this *Māyā* is both sat and Asat. *Vidyā* and *Avidyā*, eternal and removable. These contradictory characteristics of *Māyā* does not introduce any inconsistency in the Philosophy of Purāṇas as it assumes the different point of views to describe *Māyā*. The great Vedantist *Vidyāraṇya* also assumes three standpoints to explain the nature of *Māyā*. He says that *Māyā* is unreal (Tuccha) for *Śrauta* (those who believe in scriptures), real (*Vātavik*) for Laukika (those who have common sense view) and indescribable (anirvacanīya) real and unreal both for Yauktika (the logicians or metaphysicians).

Fourth Phase

Prakṛti

We have discussed above the third Phase of *Śakti (Māyā)*, which is the principle of multiplying concealment, limitation and differentiation. It causes both bondage and liberation. *Śakti* in her fourth phase is *Prakṛti* the origin and source of materialization and solidification. When *Māyā* solidifies itself it becomes *Prakṛti*. Since *Prakṛti* is the direct evolute of *Māyā* it is called *Māyā* or a principle of concealment. It seems necessary here to explain the denotation of the work *Parkṛti* as it is used in wider sense also. Sometimes the word *Prakṛti* is used for the first, the *Mūla Prakṛti or Prakṛti* of *Sāṁkhya* Philosophy and *Mūla Prakṛti or Prakṛti* of this *Purāna*. According to *Śānkhya, Mūla Prakṛti* (Primal nature) is the state equilibrium of three attributes (Sattva, Rajas and Tamas), as it is not an evolute (Avikṛti) but only evolvent. And

the Mahat and Ahaṅkāra with five subtle elements can also be called Prakṛit (evolvent), as they are both evolute (Vikṛti) and evolvent (*Prakṛti*). But according to the *Śiva Purāṇa*, *Mūla* Prakṛti means Śakti in her first or second Phase (generally second Phase). She is called Umā, *Girijā, Mahādevī, Mahā Māyā*. She is the origin of the later two or three phases. As the terminology of the *Purāṇa* is not very rigid, the word, which denotes on Phase, is used for other Phases also. Hence the words *Prakṛti, Māyā, Parā, Guṇavatī, Vikṛtivarjitā* (without evolutes), Buddhitattva *jananī* (the monther of intellect), *Sakaleśvarī* (governess), *Ambikā* (mother of three Gods) and *Mūla Kāraṇa* (the primal cause) etc. are used to speaking, the second Phase of *Śakti* is *Mūla Prakṛti or Mahā Māyā or Parā.* third Phase is *Māyā, Vidyā, or Avidyā* and the fourth Phase is *Prakṛti* in the same sense as *Sānkhya* uses this term. But the third and fourth phases are identified with the second phase also as they are the different modes of the second phase of *Śakti.* Thus, when we discuss the fourth phase of *Śakti* we mean here the determinate form of *Śakti* which consists of three attributes Sattva, Rajas and Tamas, in its two states equilibrium and disturbed, subtle and gross, caused state and state of effect, unmanifest states. In brief we can say that the *Śakti* in her fourth phase is indentical with *Sānkhya Prakṛti.* But *Sānkhya Prakṛti* is not evolute, it is final cause of the world. While *Prakṛti (Śakti* in fourth phase*)* in this *Purāṇa* is the evolute or product of *Māyā* or *Brahman (Śiva).* According to the Rudra Saṁhitā this *Prakṛti* originates with *Purusa* from determinate Śiva. But *Vāyavīya* Saṁhitā states that this *Prakṛti* comes from the unity of *Māyā* and Ananta. The *Devī Bhāgavata Purāṇa* gives different etymological meaning of the word *'Prakṛti'.* First the word *'Pra'* denotes chief principal and the word, *'kṛti'* denotes creation, hence *'Prakṛti'* denotes the chief Principal of creation, as it has potenciality of creation down or Tamas. Thus, the word Prakṛti denontes one which consists of three attributes, Sattva, Rajas and Tamas, which leads upwards, middle-wards and down wards respectively. Thridly 'Pra' means Pre-existence and *'Kṛti'* means creation. Thus *'Prakṛti'* means 'one which exists before the creation.' It is called Bhaga or Bharga also. The *Vidyeśvara Samhitā* defines it as the basis and embryo of manifest nature (*Suvyaktāntarādhisthāna* garbha). It always grows and proceeds for creation, therefore it is called Bhaga or Bharga. The same sense comes from the etimological explanation of the word Bhaga. The word 'Bha' means growth development or evolution and the word 'ga' means obtainment. Thus, the word Bhaga expresses that which obtains growth, development or evolution (Vrddhimgacchati). In other sense Bhaga means the object of enjoyment or the source of enjoyment.

All the objects of enjoyment *viz.* colour, touch, taste, sound, smell etc. and all the instruments of enjoyments, eye, skin, tongue, ear, nose etc. and their functions such as seeing, touching, eating, hearing, and smelling as well as the locus of the enjoyments, the subtle and gross body, are the products of Prakṛti, hence Prakṛti is called the chief Bhaga. Both the *Bhāgavata* and the *Viṣṇu Purāṇas* agree with the *Sānkhya* in calling *Prakṛti* the equilibrium state of the three attributes. According to Linga *Purāṇa* it is called Liṅga (the sign or symbol) of *Śiva,* because it manifests the unmanifested reality *(Śiva).* In *Gītā* it is called the *Mahat* Brahma or Yoni of the Lord or eight fold lower nature of the Lord. The *Bhāgavata* defines it as consisting of three attributes, unmanifested (Avyakta), eternal in the form of being and non being *(Sadasadātmaka),* without characteristic *(Aviśesa)* but the support and basis of all

characteristics and particularities *(Viśesāśraya).*

We have mentioned above the two states of *Prakṛti.* In both the states it consists of three attributes. In the unmanifest state there is only homogeneous changes in the attributes and in the manifest state there is hetrogeneous changes in the attributes. Hence the second state is the corporeal form of *Prakṛti* while the first remains beyond this corporeal form.

Nature of the Attributes

These three attributes are the component parts of *Prakṛti.* They exist in it as oil exists in oil seed. These three attributes are the basis of creation, sustenance and dissolution of the world. Due to them *Prakṛti* is said to be pleasant, painful and indifferent as well as the object of enjoyments. The *Bhāgavata Purāṇa* identifies sattva with knowledge, Rajas with action, and tamas with ignorance. The *Vāyavīya Saṁhitā* defines Sattva as pleasure and the cause of pleasure, Rajas as pain and cause of pain and Tamas as indifference or delusion and the source of indifference, delusion and restraint. The attainment of Sattva is up path, or Rajas is middle path and to Tamas is down path. According to *Sāṅkhya Kārikā* these three attributes are of the nature of pleasure, pain and indifference and they serve to illumine, to actuate and to restrain. Among them Sattva is considered to be light and illuminating, Rajas to be stimulating and mobile and Tamas is heavy and enveloping *Gītā* states their nature in some detail. According to it these three attributes come from Prakṛti and tie the sould with body. Amon them Sattva is stainless, illuminating and falwless; binds through self identification with happiness and wisdom; Rajas is of the nature of passion. It originates from cupidity and attachment. It binds the sould through attachment to actions and their results; and Tamas is the product of ignorance. It deludes all beings and binds the sould through error, sloth and sleep. According to their nature, they function to motivate the beings. Sattva motivates one to happiness, Rajas to action, and Tamas enveloping to wisdom, urges one to error. In their motivating process Sattva produces knowledge, Rajas creates greed and Tamas causes error, stupor and ignorance. The *Devī Bhāgavata* further adds that Sattva creates simplicity, truth, purity, faith, forgiveness, patience, benevolence, bashfulness, peace, contentment and genuine belief. Rajas engenders in beings hatred, malice, jealousy, longing, sleeplessness, lofty ambitions, pride, lustful passions and arrogance. And Tamas generates in beings lazyness, ignorance, sleep, poverty, fear, dispute, wretchedness, roughness, in difelity, and fault finding and back biting. Their mutual relations are stated as suppression, co-operation, transformation, cohabitation intimate-intercourse, etc. For the solution of the problem of co-habitation and co-function of the three attributes which are of opposite nature, *Sāṅkhya* and *Devī Bhāgavata* cite the analogy of a lamp, where the wick oil and flame of opposite nature co-operate, co exist habit, and co-function in giving light. The above mentioned effects or functions of each attribute are not exclusively caused by only one. They are caused by one with the assistance of other two. Thus it hardly needs to be proved that Sattva cannot be cause of excitement or Tamas of enlightement. The co-existence of these three attributes is observed even in everyday experience, as seen from an example well known in the exposition of the *Sāṅkhya.* A's wife is beautiful yong and well endowed with all the qualities of head and heart that are requisite in the ideal wife, These constitute the Sattva elements in her : because of that she cause A, her husband, to rejoice.

She is, however, the cause of jealousy in her co-wives B and C and despair to a neighbour D who has not had to good chance to be married to her. Jealously is Rajas and despair is tamas; they are due to the elements of Rajas and Tama is As wife; these become active only in respect of the co-wives and the neighbour, as the case may be.

ŚAKUNA (OMENS)

(1) *General.* In ancient times people in all countries used to consider Śakunas to be harbingers of good or evil things. Today also many people believe in omens. In India Śakuna had developed as a science even in olden days. A general description about omens, good and bad, according to the Indian concept, is given below.

Mixed medicines, black grains, cotton, grass, dried cowdung, charcoal, molasses, one whose head is shaven clean or whose body is smeared with oil or who is naked; flesh-eater; iron, dirt, skin, hair of the head, insane person, eunuch, prison, guard; women, who are either carrying or are widows; oil cake, paddy husk, ashes, skull, bone, broken vessel etc. are evil omens. Broken, fierce or murmuring instrumental music also is a bad omen.

It is a good omen to hear the voice of beckoning (come) in front of the traveller, but it is not good if the voice is heard from behind. It is good if the voice of farewell (go) is heard from behind, but is bad to be heard in the front. Disapproving or prohibitive words like "Where are you going, stop, don't go", "what is to be done by going there?" etc. will cause death. It is a bad omen to see carnivorous birds perched on the top of flag-staff etc. For vehicles to bump, weapons to break and head to get wounded by dashing against doors etc. as also for umbrella or clothes to fall down are ill omens. Praising or worshipping. Viṣṇu will do away with the inauspicious results of ill omens. But, if evil omens are seen continuously the traveller should return home.

White flowers are good omens. Full pots are the best of omens. Flesh, fish, sound from afar, old man, solitary man, cow, goat, ox, horse, elephant, devas, burning, fire, Dūrvā grass, fresh cow-dung, prostitute, gold, silver, gems, Orris root, mustard, medicinal herbs rooted out of soil, Bengal gram, weapon, swords, stool, royal symbols, dead body being carried without lamentation, fruits, ghee, curdled milk, milk, akṣata, mirror, honey, conch, sugarcane, auspicious words, music by devotees, loud thunder and lightning are auspicious omens.

(2) *Two Kinds of omens.* Omens are divided into two varieties, dīpta (glowing) and śānta (quiescent, mild). Glowing omens bring about auspicious results and the other in auspicious results. There are six ways or elements, which make omens dīptam, *i.e.*, velā (time), dik (region), deśa (place), Karaṇa (action), ruta (cry) and jāti (kind). The power or effect of dīpta increases in ascending order.

To see creatures, which move about during day time as moving about during night and *vice versa* is velādīpta. In the case of stars, lagnas (the dominant zodiac) and planets, those which the Sun enters into are dhūmita, those where in the Sun is already present are jvalita and those from which the sun has left are Aṁ ariṇī. These three are dīptas and the rest śāntas. (This is called velādīpta). When dik (region) is dīpta it is called digdīpta. To see forest animals in village and village-animals in forest is digdīpta. To see good Brahmins at inauspicious places is deśadīpta. To see some one doing work not ordained to his caste is *karaṇdīpta.* To

hear different horrible voices is rutadīpta. To see purely flesh-eating animals is jātidīpta. If all the characteristics of dīpta do not synchronise but differ from one another it is called *śānta* and if the characteristics of *dīpta* and *śānta* are mixed up it is called miśra.

(3) *Birds, animals etc.* If the cāṣa bird (wild crow) makes sound when the king gets out of the palace, he will meet with dishonour. If the sound is heard on the left side, there will be quarrel, but food will be served. If the bird is sighted on the right side at the start of the journey, it is a good omen. If the peacock makes different sounds, threats from thieves will result. If a deer is seen in front of the king going out on a journey, death will happen to him. To see the monkey-bear, rat, tiger, lion, cat and donkey coming in the opposite direction also will bring about death. Donkey braying in awkward notes is also inauspicious. To see kapiñjala bird on the left side is an excellent omen; on the right side also it is not bad. But, behind the person, it is a bad omen. Tittiri bird also on the rear is not good.

It is always a good omen if the deer, boar and spotted deer crows the path from the left to the right side; the opposite of it is bad omen. It is favourable omen if the ox, horse, jackal, tiger, lion, cat and donkey pass, from the right to the left side. It is auspicious to see the females of the jackal etc. on the right side and the males on the left. To hear the serpent, hare, boar and wild lizard named is good, but to see them is not so. Contrary to this is the effect to see the monkey, ox etc. The result of the important and powerful omens witnessed at the start of the journey will be experienced the very same day. The omen of the intoxicated, those crying for food, children, people quarrelling and those who stand away from the limits of the road is effectless. To hear the jackal howl once, twice, thrice or four times is a good omen, but to hear it five or six times is bad, The seventh time is good.

If heard for more than the seventh time it will have no effect. Dīpta omen facing the Sun will horripilate men, cuase fear in the case of vehicles and is to be greatly feared. If sāraṅga (lotus, deer, elephant, peacock, cuckoo, lion, horse etc.) is met as the first thing in an auspicious place its good effect will last for one year, and if these are met at the inauspicious place, the result will be bad. Everybdoy should see sāraṅga at some auspicious place every dawn.

If the crow is found crowing in fear on the left side of camps put up for the army of the king, the head of the army will have to face great threats. If the crow, perches on and pecks on the shadow, vehicle, slippers, umbrella, clothes, etc., the owner of those will die. If they are respected by the crow, honour will accure to their owner. If the crow flies about the entrance of the house it means that he, who had left the house will return. If the crows bring and scatter red coloured and backed things in the courtyard, the owner of the house will meet with imprisonment. If the crow carries to a house something yellow in colour, gold or silver, the owner of the house will get such things. Whatever, thing the crow carries away from the house, such things therein will be destroyed. If the crow vomits raw flesh in the rear of the house, the owner of it will come into possession of wealth; if soil is deposited thus, land will be acquired. If gem is deposited, extensive lands will come to the owner of the house. If the crow flies in the same direction as the one chosen by the traveller, prosperity and success will result to him and if it flies in the opposite direction not result to him and if it flies in the opposite direction not only will the traveller not achieve his object but, he will also meet with danger. If the crows come crowing against one starting on a journey, it will be hindered. To

see the crow on the left side is a good omen. I f it is seen on the right side, the journey will not end in success. It is very good if he crow flies in the same direction as the traveller on his left side, if on the right side the result will be of medium nature. If it flies in the opposite direction on the left side the traveller will face hindrance. If the crow flies into the house when one is about to start on the journey, it means the journey may be begun. The crow which looks at the sun with one eye and perched on one leg is surely indicative of fear for the traveller. If it is in the hollow of a tree great calamities will happen. To dream of crow with its mouth full of excretion is indicative of all-round success.

If the dog enters and barks in the house the result will be sure death of the owner of the house. But, if the dog smells on the left side of the man it is good, and if it smells on the right side it is bad. If the dogs come against the person about to start on journey, it will cause hindrance to him. If the dog stands blocking his path there will be threat from thieves. If it comes facing him with a piece of bone in its mouth, he will fail to achieve the object of his travel; if it comes biting a cord, the same will be the result. It is auspicious to see dog, which carries a slipper in its mouth or the mouth of which is filled with flesh. Fear will overtake him in front of whom the dog urinates and goes away. But if not a bitch and if, after urination, it goes to an auspicious place, to the shade of an auspicious tree or towards an auspicious thing, then it is a good omen. The same considerations are valid in the case of the jackal, etc.

If cows cry without cause or reason, it indicates ruin to the master. If the cry is in an awkward tone, death will result. If the ox murmurs during night, it is good for the master. Ox tied to a cord also is good omen. If cows are found to treat their calves without love, it spells ruin for pregnant women. It is a good omen to see cows which have got wet and whose horns are smeared with earth. These consideration apply to buffaloes as well.

If elephants indulge in the sexual act in villages, it augurs ill to the villages. If the she-elephant delivers or gets mad in the country, *i.e.* not in the forest, it spells ruin to king. Ruin to the king will be the result if the elephant objects to his mounting it or runs back home or if the mad elephant is found without madness. It is an auspicious omen if the elephant places its right foot on the left foot of it and also if it hold its tusk with its trunk.

ŚAKUNI

The notorious uncle of Duryodhana. Son of King Subala of Gāndhāra and brother of Gāndhārī. Śakuni, staying at Hastināpura, pulled the strings for all the evil actions of Duryodhana. It was Śakuni's hands, which worked in the background in driving the Pāṇḍavas out of the kingdom and in denuding Pāñcālī of her clothes. It was also his evil tactics, which tore asunder all chances of conciliation with the Pāṇḍavas on their return from the forest and thus led to the great war that last for eighteen days. At last he was killed by Sahadeva during the war. A resume of the part played by Śakuni in the Bhārata story is given below:

(1) It was with his help that Duryodhana defeated Dharmaputra in the foul game of dice.
(2) He was born, due to the anger of the Devas to destroy righteousness.
(3) He was Dvāpara re-born.
(4) It was he who took the initiative in marrying Gāndhārī to Dhṛtarāṣṭra.
(5) He was present at the wedding of Draupadī.

(6) He once advised Duryodhana to annihilate the Pāṇḍavas, root and branch.
(7) He was present at the Rājasūya yajña perforemed by Yudhiṣṭhira.
(8) Even after the yajña was over and everyone had departed, he remained there for sometime more with Duryodhana. (Sabhā Parva, Chapter 45, Verse 68).
(9) It was he who first discussed with Dhṛtarāṣṭra the question of inviting Dharmaputra for a game of dice so that the wealth of the Pāṇḍavas might be extracted from them.
(10) By foul play he defeated Dharmaputra in the game of dice.
(11) It was he who cooperated with Duryodhana to invite Dharmaputra again for a game of dice fixing the bets and in defeating him in the game.
(12) He once prophesied that the Pāṇḍavas would not return after their life in forest.
(13) While the Pāṇḍavas were living in the Dvaita forest Śakuni suggested the need for leading a procession to them.
(14) Śakuni and Duryodhana led the procession. In the forest he got wounded in fighting with the Gandharvas and he returned home.
(15) Afterwards he once advised Duryodhana to restore the kingdom to the Pāṇḍavas.
(16) He too participated in the great war and on the first day of the war he fought a duel with Prativindhya.
(17) In the battle that followed, Irāvān killed five brothers of Śakuni.
(18) He then fought with Yudhiṣṭhira, Nakula and Sahadeva and got defeated.
(19) He fought with Sahadeva.
(20) Then Śakuni resorted to certain magical tricks. Arjuna successfully faced the tricks and Śakuni ran away from the battlefield.
(21) He fought with Abhimanyu.
(22) He fought with Nakula and Sahadeva.
(23) He fought with Sātyaki.
(24) Bhīmasena killed the seven mahārathis and five brothers of Śakuni.
(25) Nakula defeated Śakuni. (Droṇa Parva, Chapter).
(26) He attacked the Pāṇḍava army at the instance of Duryodhana.
(27) Arjuna defeated Śakuni.
(28) On the death of Droṇācārya Śakuni ran away from the battlefield in great fear.
(29) In the fight that followed he defeated Śrutasena.
(30) Śakuni was defeated in the fighting with Sātyaki.
(31) In the fight with Bhīma he fell down.
(32) In the next fight he killed the Kalinda prince.
(33) Cavalry of the Pāṇḍavas attacked Śakuni and he got wounded.
(34) In the battle that followed Sahadeva killed Śakuni.
(35) After the war was over Vyāsa summoned the souls of those killed in the war to the surface of Gaṅgā and Śakuni's soul was present among them.

ŚAKUNTALĀ

Foster-daughter of sage Kaṇva.

Śakuntalā was a daughter born to Viśvāmitra of the Apsarā woman called Menakā.

Viśvāmitra was engaged in intense *tapas* on the banks of river Mālinī in the Himālayas. Indra deputed Menakā to break the *maharsi's tapas.* She enticed him away from his *tapas* and got pregnant by him. But she forsook the child on the banks of Mālinī and returned to Devaloka.

Birds gathered round the forsaken orphan-child. While *Śakuntas, i.e.,* birds were petting the child Kaṇva came that way, saw the child and took it with him to the Āśrama. As Śakuntas had petted it, the child was named Śakuntalā.

King Duṣyanta of the lunar dynasty married Śakuntalā and to the couple was born the famous Bharata. This is the original story about Śakuntalā's married life. All the Indian languages contain two different versions of Śakuntalā's life. One version is that related in Vyāsa's Bhārata and the second is that contained in Kālidāsa's Śakuntalā. Many scholars opine that in the matter of the Śakuntalā episode Kālidāsa has gone a step further and for the the better, and therefore both the versions of the story are to be carefully studied by us.

(i) *Vyāsa's Śakuntalā.* Śakuntalā, now grown up as a maiden, was alone in the *āśrama* when King Duṣyanta, out in the forest on a hunting expedition, came there. In the absence of the foster-father Kaṇva, Śakuntalā welcomed the King. They fell in love with each other and the King married Śakuntalā according to the Gāndharva way of marriage and lived with her for a few days. Śakuntalā became pregnant. The king returned to his palace.

Kaṇva returned to the *āśrama* and he was pleased that what had been destined to take place had happened. In due course of time Śakuntalā delivered a boy, who was named Sarvadamana. When the child was grown up, Kaṇva sent his mother alongwith him to Duṣyanta's palace. The king did not recognise them, but a celestial voice convinced him that the child was his own son. The king heartily welcomed his wife and son and Śakuntalā lived in the palace as his honoured wife.

(ii) *Kālidāsa's Śakuntalā.* Kaṇva brought up Śakuntalā born of Viśvāmitra of Menakā in his *āśrama* and she had two companions called Anasūyā and Priyaṁvadā. All the three grew up and became maidens.

King Duṣyanta, who went out hunting in the forest followed a deer to Kaṇva's Āśrama where the saw Śakuntalā watering the garden with her companions. Kaṇva was then away at Cakratīrtha. Duṣyanta, who fell in love with Śakuntalā, married her according to the Gāndharva rules and lived with the at the *āśrama* for a few day. Meanwhile Śakuntalā became pregnant, and emissaries from the palace came and the king returned with them. He left the *āśrama* after promising Śakuntalā that he would soon return to her. He gave her his signet ring.

Sad over the separation from Duṣyanta and immersed in though about him, Śakuntalā was sitting there in the *āśrama* when Durvāsas came there. She did not see the *maharsi* nor welcome him respectfully. He got angry at this and cursed her that she be forgotten by him about whom she was so intensely thinking. Śakuntalā did not hear the curse either, but her companions who heard it begged pardon of the Muni on behalf of Śakuntalā and prayed for absolution from the curse. Then he said that if Śakuntalā showed the king any sign about their relationship the king would remember her. Her companions did not tell Śakuntalā about the above incidents. Kaṇva gladly welcomed Śakuntalā's wedding with Duṣyanta.

Days and months passed by, yet Duṣyanta did not return and Kaṇva sent Śakuntalā, in whom signs of pregnancy had become prominent, to the palace of the King in the company

of Gautamī and Śārṅgarava. Anasūyā reminded Śakuntalā to take particular care of the signet ring. On their way to the palace Śakuntalā and others bathed in the Somavāratīrtha, and nobody noticed Śakuntalā losing from her finger the ring in the *tīrtha*. They reached the King's palace. None noticed them. Duṣyanta did not remember having even seen her. The signet ring was missing. After leaving Śakuntalā at the palace her companions returned to the *āśrama*. Menakā, whose heart melted at the pathetic railings of Śakuntalā led her to Kaśyapa's *āśrama*, left her there and returned to Devaloka.

The signet ring lost by Śakuntalā was swallowed by a fish, which was netted by a fisherman, who went about the streets to sell the ring extracted from inside the fish. Servants for the King took the fisherman captive. At the sight of the ring thoughts about the past dawned on the King and he remembered all about Śakuntalā. His days became sad pondering over separation from Śakuntalā.

Śakuntalā delivered a boy at the Āśrama of Kaśyapa. The child was named Sarvadamana and he grew up as a courageous boy.

On his return from the Devāsura war, Duṣyanta entered Kaśyapa's Āśrama where he saw Sarvadamana counting the teeth of a lion he had captured. Having heard detailed about him from the boy the king went inside the *āśram* and saw Kaśyapa and Śakuntalā. He returned with Śakuntalā and the boy to the palace with Kaśyapa's blessings. It was this boy Sarvadamana, who afterwards became Bharata, the famous emperor of India.

SĀLAGRĀMA

A stone emblem of Viṣṇu.

Sālagrāma is the kind of ammonite, used fro making the image of Viṣṇu. Mahāviṣṇu is known by the name Sālagrāma also. This name originated from the name Sālagrāma, which is the name of the place from where the river Gaṇḍakī, which flows through Nepal, starts. This Sālagrāma is considered to be a holy place. Mahāviṣṇu and other gods always dwell in this place. Sālagrāma is the name of Viṣṇu who dwells in Sālagrāma.

The place Sālagrāma is at the origin of river Gaṇḍakī. There are various kinds of stone figures which are called Sālagrāma. These Sālagrāmas themselves have originated from portions of Viṣṇu. There is a story in the Devī Bhāgavata, Skandha 9, stating that the derivation of these stones is from a portion of Viṣṇu.

During the early days, Sarasvatī, Lakṣmī and Gaṅgā were wives of Mahāviṣṇu. One day there arose a family quarrel among them. As a result of this quarrel, the Devīs cursed each other. Sarasvatī cursed Lakṣmī and changed her to holy basil plant (Tulasī) on the earth. When Lakṣmī was about to depart as Tulasī, Mahāviṣṇu blessed her thus. "Look! Lakṣmī! you will live in the world as a holy basil and when the curse has been completed you will come back to me. On that day, a river named Gaṇḍakī, will start from yourbody which will be in the shape of the holy basil plant. (It is also said that the river Gaṇḍakī has taken birth from the sweat of Śiva and Viṣṇu. Refer to the word Gaṇḍakī). On the bank of that river, I will remain as a stone image. There will be so many warms with strong tusks and teeth, which will pierce the stone into the shape of Sudarśana cakra (the weapon of Viṣṇu) and will create numberless Sālagrāmas. The Sālagrāmas thus made, will be of various sizes and shapes."

Mention is made in the Purāṇas about nineteen classes of Sālagrāmas. They are given below :

(i) *Lakṣmīnārāyaṇa.* With one hole, four cakras (wheels) and Vanamālā (a line like the garland) and of the colour of clouds.

(ii) *Lakṣmījanārdana.* This is the same as Lakṣmīnārāyaṇa, with the difference that there will be no Vanamālā.

(iii) *Raghunātha.* With two holes and four wheels and mark of the hoof of a calf. This also will have no Vanamālā.

(iv) *Vāmana.* With two very small wheels and the colour of the cloud. This too will have no Vanamālā.

(v) *Śrīdhara.* This is the same as Vāmana with the exception that it will be having Vanamālā. The house in which this is placed will have a prosperity and well being of its own.

(vi) *Dāmodara.* Will be large and round with two cakras (wheels) and with no Vanamālā.

(vii) *Raṇarāma.* Neither too large nor too small, but of medium size and round, with two wheels and the marks of child's kick, bow and quiver.

(viii) *Rājarājeśvara.* Of the size of Raṇarāma with seven cakras, (wheels), ornamented with the mark of umbrella. This will earn for the possessor kingly wealth.

(ix) *Ananta.* Somewhat thick with fourteen wheels and as black as a cloud. This Sālagrāma will give men the four Purusārthas (objects of life) 'Dharmārtha Kāmamoksa' (Duty, wealth, desire and salvation).

(x) *Madhusūdana.* A sālagrāma in the shape of a wheel with two wheels, and impression of cow's hoof, having the shade of cloud, of ordinary size. This will be very bright.

(xi) *Sudarśana.* Sudarśana will have only one cakra (wheel).

(xii) *Gadādhara.* This also will be having only one wheel which will not be bright.

(xiii) *Hayagrīva.* This will have two wheels and the face of a horse.

(xiv) *Nārasiṁha.* With a very wide mouth, two wheels, and awful shape. This Sālagrāma will cause instant self-renunciation.

(xv) *Lakṣmīnarasiṁha.* This also will be having a wide mouth and two wheels. Besides these, there will be the Vanamālā also. This will make householders cosy and comfortable.

(xvi) *Vāsudeva.* The Sālagrāma with two wheels at the region of the hole and with round shape having vividness and brightness, is Vāsudeva. This will grant all desires.

(xvii) *Pradyumna.* This will have only a minute wheel. The colour will be that of clouds. But on the outer side, there will be a hole in the inside of which there will be a number of cuts or dents. This will give householders comfort always.

(xviii) *Saṅkarsaṇa.* In the Saṅkarsaṇa two wheels will be joined face to face. The fore-part will be thinner than the hind-part. This also will do good to householders.

(xix) *Aniruddha.* The colour of this is yellow. This will be quite round and bright. This also will give comfort to the householder. (Devī Bhāgavata, Skandha 9; Agni Purāṇa, Chapter 46).

(4) *The greatness of Sālagrāma.* Of these, the stones with cakras (the weapon Discus), are Bhagavān Viṣṇu in reality. Those who worship this stone with mark of cakra, need not

have to take another birth. He who habitually worships Sālagrāma, should avoid arrogance and should be charitable. He who worships Sālagrāma with the mark of wheel should not covet others' wealth and women. The cakra from Dvārakā and the stone from Gaṇḍakī will bring atonement in a moment fro sins incurred in a hundred births. Even if one has incurred thousands of sins, one will get remission for all of them by drinking the water of Sālagrāma. Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra will attain heaven if they become householders according to Vedic convention and worship Sālagrāma. On no account should women worship Sālagrāma. If by ignorance, a woman, whether she is good-natured or of a higher status, happens to touch Sālagrāma, all her merits earned by good deeds will be lost and she will go to hell. Brahmin sages say that women throwing flowers as oblation on Sālagrāma, commit the greatest sin. If a woman touches a Sālagrāma, the offering of Sandalwood will be like poisoned rice, flowers like diamond, and meals presented to god before being eaten by the servants in the temple, will be like Kālakūṭa (the poison of Vāsuki), to Bhagavān Viṣṇu. If a woman touches Sālagrāma, she will have to remain in hell for the duration of fourteen Indras. Even the sin of Brahmahatyā (killing a Brahmin) will be remitted by drinking the water of Sālagrāma and he will attain heaven. Basil (tulasī) sandalwood, water, conch tinkling bell, wheel, stone, copper pot, and name of Viṣṇu comprise 'Padāmṛta' (the celestial nectar of words) which is said to have the power of remitting sins. The merits obtained by bathing in all the *tīrthas* and the performing of all the *yāgas* (sacrifices) dwell in each drop of water of Sālagrāma. (Padma Purāṇa, Pātāla Khaṇḍa, Chapter 20).

(1) At the instance of Bhīsma he gave his sister Mādrī in marriage to Pāṇḍu.
(2) He was present at the wedding of Draupadī in the company of his sons Rukmāṅgada and Rukmaratha.
(3) At the Śvayaṁvara of Draupadī he withdrew from stringing the bow, owning defeat.
(4) Bhīma defeated him at the wedding of Draupadī.
(5) During his triumphal tour of the west, Nakula befriended his uncle Śalya, and entertained him.
(6) He participated in Yudhisṭhira's Rājasūya yajña.
(7) Śiśupāla once opined that Śalya was nobler than Śrī Kṛṣṇa.
(8) He presented a good sword and a golden jar to Yudhisṭhira on the occasion of his coronation.
(9) When Dharmaputra went to Hastināpura to play the game of dice, Śalay was found to have arrived there earlier.
(10) Before the great war began he visited the Pāṇḍavas and blessed them. Moreover he agreed to act as Karṇa's charioteer and render him important so that the Pāṇḍavas could become victorious.
(11) Śalya joined the Kauravas in the great war with an akṣauhiṇī (a particular division of soldiers).
(12) Śalya wished that Yudhisṭhira won the war.
(13) On the first day of the war he fought a duel with Yudhisṭhira.
(14) Śalya killed Uttara, the Virāṭa prince.
(15) He defeated Śaṅkha, another Virāṭa prince.

(16) He fought with Dhṛṣṭadyumna.
(17) Bhīmasena defeated Śalya.
(18) He fought with Yudhiṣṭhira again.
(19) Nakula and Sahadeva attacked Śalya.
(20) Sahadeva defeated Śalya.
(21) Śalya attacked Śikhaṇḍī.
(22) In the battle that followed he attacked the whole lot of Pāṇḍavas and wounded Yudhiṣṭhira.
(23) Bhīma and Arjuna fought with Śalya.
(24) Śalya fought a duel with Yudhiṣṭhira for the third time.
(25) He fought with Nakula.
(26) Abhimanyu and Śalya fought with each other.
(27) Afterwards in a club-fight with Bhīma, Śalya got defeated.
(28) He fought again with Yudhiṣṭhira.
(29) In the fight with Abhimanyu he fell down unconscious.
(30) Abhimanyu defeated him again.
(31) He fought for the fifth time with Yudhiṣṭhira.
(32) Afterwards he clashed with Arjuna as the protector of Jayadratha.
(33) He killed Śatānīka, brother of Virāṭa.
(34) When Droṇa was killed Śalya ran away from the battlefield.
(35) Śrutakīrti attacked Śalya.
(36) Duryodhana insisted upon Śalya acting as charioteer of Karṇa. At first Śalya got angry about the suggestion, but finally he took up the charioteership.
(37) As the charioteer of Karṇa Śalya cried down the former and praised Arjuna.
(38) Karṇa threatened to kill Śalya.
(39) Śalya cried down Karṇa by relating too him the story of the swan and the crow.
(40) When Bhīma wanted to cut off Karṇa's tongue Śalya reminded him of Arjuna's vow and thus made Bhīma retract from his plan.
(41) When Karṇa attempted to kill Nakula, Shadeva and Yudhiṣṭhira, Śalya prevented him from doing so.
(42) He consoled Karṇa, who got alarmed by the prowess of Bhīma.
(43) Śalya comforted Duryodhana, who grieved over the death of Karṇa.
(44) As desired by Duryodhana, he assumed charge over the army as its commander-in-chief.
(45) He fought a fierce battle with Bhīma and Dharmaputra.
(46) Dharmaputra defeated Śalya.
(47) In the battle that followed, Śalya was killed by Yudhiṣṭhira.
(48) Among the souls of those killed in battle beckoned to the surface of the Gaṅgā, Śalya's soul also was present.
(49) Saṁhlāda, brother of Prahlāda and son of Hiraṇyakaśipu was another birth of Śalya.
(50) Synonyms used in the Mahābhārata for Śalya : Ārtāyani, Bālhīkapuṅgava, Madrādhipa, Madraja, Madrajanādhipa, Mādraka, Madrarāt, Sauvīra etc.

SAMĀDHICHEṬṬI

A Vaiśya who became learned and abstemious by the grace of Devī. The story of this Viaśya, who ran away from the curel and wicked treatment that he had suffered from his wife and children, and took to spiritual knowledge by the force of circumstances was told to Janamejaya by Vyāsa. After telling several stories about the kind regard of Devī towards those who worship her with devotion, Vyāsa continued as folows:

During the time of Svārocisa Manu, there lived a King named Suratha. Because of his liberality and truthfulness he had very few enemies. While he was ruling over the kindgdom known as Kolāpura, once the low caste people of the mountains fought a battle with the King. Though the army of the low castes was small it was the king who sustained defeat. He returned to the palace thoughtful. He had no peace of mind. So he went to the forest to get peace. After travelling for a long time on horse-back, he reached the hermitage of the sage Sumedhas. Forgetting himself in the peaceful stillness of the hermitage, the king got down from the horse and sat under a tree. The hermit Sumedhas came there and talked with the king. The King told his story to the hermit, who invited the King to live with him. Thus the king lived in the hermitage eating fruits, roots etc.

The King found it difficult to reconcile himself with the purity and simplicity of the hermit's surroundings. He always thought of his wife and children. He was troubled in mind by thinking that the money kept in the treasury would be wasted by others. Thus thinking about many things, with a troubled mind, the king was sitting under a tree near the hermitage once when he saw another man coming towards him, with a troubled mind like himself. They talked with each other. The new-comer said to the king "I am a Vaiśya. My name is Samādhiceṭṭi. My wife and children love wealth. They want to take possession of my wealth and to waste it. But I was against it. I did not favour unnecessary expenditure. They resolved to remove the obstacle from their path, and began to make preparation for it secretly. I understood it and fearing death I ran away from the house."

As soon as the king heard this story he said his own story to the Vaiśya. The Vaiśya continued. "Oh! Still, my mind is troubled. I am worried about my wife and children. They will be put to much difficulty if I am not there to look after them. Who is there to support them without me? All the children are lean. My wife also is likewise, lean. They are all always ill. What will they do without me? While I think of all these things I have no peace of mind at all.

Suratha : "What a fool are you! You yourself have said that all your children are wicked and cruel. Moreover they and their mother joining together had been trying to murder you. Why do you feel so miserable about such a wife and children?"

When the King had finished saying thus much, Sumedhas came there. To remove the darkness of illusion from their minds, the hermit taught them the Nine-lettered Mantra (spell) with prayer and meditation. Thus giving them the mantra, the teacher hermit advised them to go to the bank of the river and select a suitable place and worship Devī with devotion and concentration of mind. Accordingly they went to the bank of the river and selected a pure and solitary place, and concentrating their minds on Devī, began to meditate and worship her taking only very little food. Thus engaged in deep meditation they spent two years. One day in a dream Devī appeared to them. She was clad in red clothes, and wore beautiful ornaments.

They were full of joy on seeing the goddess. The third year of the penance was over. But Devī did not appear directly before them. In the third year they took only water. They finished the fourth year without seeing the goddess. They decided to do severe penance. Their intention was to offer their bodies to Devī. So they made a triangular cavity with three parts each having an extension of 1 1/2ft. and made the walls of the cavity firm and kindled a large fire in it. The king and the Vaiśya began to cut pieces of flesh from their bodies and offered to Devī in the fire, and with the blood coming from the body they performed sacrifice to Devī. Instantly Devī appeared before them and asked them what boon they wanted. The king wanted to get his kingdom back. Devī said. "You return home. Your enemies shall leave the kingdom. Your ministers will fall at your feet and beg your pardon. You can rule over your country for ten Sāvarṇi Manu, the son of the Sun."

What Samādhi Ceṭṭi wished was a life of self-renunciation. Devī gave him the wisdom and knowledge to renounce everything he had and to live a life of complete abstinence. The Devī disappeared. The king returned to his kingdom and resumed his rule. Ceṭṭi renounced everything and wandered about immersed in meditation on Devī. (Devī Bhāgavata, Skandha 5).

SĀMBA

The son born to Śrī Kṛṣṇa by his wife Jāṁbavatī.

A story about the birth of Sāmbha, occurs in Devī Bhāgavata, Skandha 4, as follows :

Children were born to Rukmiṇī and the other wives of Śrī Kṛṣṇa. But Jāmbavatī alone did not give birth to children. Jāmbavatī was filled with sadness when she saw the children of her co-wives. Once day she went to the presence of Kṛṣṇa and requested him too give her a son like pradyumna. Hearing this, Śrī Kṛṣṇa went to the mountain where the hermit Upamanyu did penance and making the hermit his teacher, according to his advice, did penance before Paramaśiva. He did penance for the period of a month holding a skull and a hermit's rod. He did penance in the second month, standing only on one leg and drinking water alone. In the third month Kṛṣṇa did penance standing on the toes using only air as food. When the penance was continued for six months in this state, Paramaśiva appeared as Sāmba (Ardhanārīśvara) and asked what boon he wanted. Śrī Kṛṣṇa expressed his wish. Śiva said that Jāmbavatī would get a son. Soon Jāmbavatī gave birth to a son. The child was named Sāmbha.

Sāmba married Laksaṇā the beautiful daughter of Duryodhana. Hearing about the Svayaṁvara marriage of Laksaṇā, Sāmba went to Hastinapura and took her by force from among the various Kings who were present there. Duryodhana and the others captured him. This new reached Dvārakā though Nārada. Śrī Kṛṣṇa and Balabhadrarāma went to Hastināpura and rescued Sāmba and took the bride and the bedroom the Dwārakā. Ten sons beginning with Sumitra were born to Sāmba by his wife Laksaṇā. (Bhāgavata, Skandha 10).

Prabhāvatī was the daughter of Vrajanābha, the King of Superanagarī. Sāmba, with his brother Pradyumna entered the city Supura in the guise of drama-actors with a view to kidnap the beautiful daughter of Vrajanābha. They produced four performances such as

'Rambhābhisāra' and three other dramas and earned the praise of everybody in Supura. In this way they got access to the palace of the King, and when the time suited, they took away Prabhāvatī to Dvārakā. (Harivaṁśa, 2 : 93).

Once some Yādavas with Sāmba at their had abused Kaśyapa and some other hermits who came to Dvārakā. They cursed the Yādavas, in consequence of which Sāmba gave birth to an iron pestle, which caused the extermination of the Yādavas.

Sāmba was extremely handsome, and even the wives of Śrī Kṛṣṇa fell in love with him. Under the circumstances Sāmba tended to become wicked. Śrī Kṛṣṇa came to know of the unnatural attachment between his wives and Sāmba that he would become a leper, and cursed his own wives, that they would be carried away by thieves and plunderes. Accordingly Sāmba became a leper and the wives of Śrī Kṛṣṇa were carried away by the Ābhīras, after the submerging of Dwārakā.

After a few years, according to the advice of Nārada, Sāmba began to worship the Sun, at a place called Sāmbapura in the basin of the river Candrabhāgā, to get recovery from leprosy. A Brahmin also was brought from Śuka (Kuśa) island to perform the fast and vow correctly. (Sāmba 3; Bhavisya Purāṇa, Brāma Parva, 66. 72; 73. 126; Skanda Purāṇa 4.2.48; 6. 213).

ŚAMBARA

An Asura.

Various Purāṇas refer to this leader of the Asuras as leaving played a prominent part in the Devāsura war. After many such wars he was killed by Śiva.

He possessed marvellous magic powers. Once while fighting with him, the Devas were non-plussed by his magical powers, and they hid themselves in a forest. Śambara was pleased and he roamed about freely without any fear and burnt the palaces of the protectors of the world. The Devas left their homes and disappeared in disguise. The Devas began killing those whom Sāmbara had appointed as army-chieftains. To counter this attack by the Devas, he created three powerful Asuras by his power of magic. The three Asuras called Dama Vyāla and Ghaṭa began killing the warriors of the Devas, and the Devas told Brahmā at Satyaloka about the depredations of the Asura. Brahmā encouraged them for further fighting, and the three Asuras were killed and Śambara ran away and hid himself. (Jñānavāsisṭha Sthitiprakaraṇam).

There are various references to Śambara in the Ṛgveda. He was King of the Dasyus. He had mastery over hundred cities. The forts and trenches in those cities were very strong. The forts are referred to as Aśvamayī, Āyasī, Śatabhujī etc. in the Ṛgveda. The chief enemies of the Aryans were the race of people called Paṇis in the city. There is a hint about the killing of Śambara in Sūkta 17, Anuvāka 8, Maṇḍala 1 of the Ṛgveda.

SAMGHAMA (SAṄGAVA)

The supervisor of the cattle-shed of Duryodhana. It is stated in Mahābhārata, Vana Parva, Chapter 228 that this Saṅgava helped Duryodhana in the fight which ensued at the time of the great procession conducted by the Kauravas, to the Pāṇḍavas in the forest.

SAMGHAM (SAṄGHAM)

An organisation formed in olden days for the cultivation of Śentamil (classic Tamil) literature, which took its origin in south Drāviḍa land in the 4th century B. C. The Pāṇḍyas set up three Saṅghams for the promotion of this literature, the first one in Southern Madura. When the city was swept erosion of the sea they set up the second Saṅgham at Kapāṭapura. When Kapāṭapura also was destroyed by the sea, the third Saṅgham was called Mutarcaṅkam, the second, Iṭaiccaṅkam and the third one Kaṭaiccaṅkam. Reliable information about the first two Saṅghams is not available. But, there are reasons to believe that a Saṅgham called Kataiccaṅkam flourished for about six hundred years from 2nd century B.C. to the close of the 4th centruy A.D.

The Pāṇḍyan King had built at Madura a hall (maṇḍapa) for the poets and scholars of the third Saṅgham to assemble together to produce their works. Even to this day there exists a temple called Saṅghattārkovil at the southwestern corner of the outer sector of the Sundareśvara temple. There the idols of Sarasvatī and of the forty-nine poets of the Saṅgham are being worshipped even today. The growth and influence of the Buddhist and the Jain religions and also that of the Pallava royal dynasty, contributed to the downfall of the Saṅgham. The Saṅgham poets have written many excellent books. According to legends, Agastyam is a text on grammar of the first Saṅgham and Tolkāpyam of the second Saṅgham. There were authoritative textbooks on music written by the last poets of the Saṅgham. But, none of these books has been unearthed yet. Again, references are found to dramas like Muruval, Jayantam, etc. They too have not yet been found out. Five mahākāvyas (Epic poems) and five short Kāvyas also belong to Saṅgham works. Puranānūru. Akanānūru, Patiṭṭuppattu, Aiṁkurunūru, Kalittokai, Kuruntokai, Paripāṭal and Naṭṭiṇai are included in the Saṅgham work called Eṭṭuttokai. Most of them are collection of many compositions. The authorship of the four hundred songs in Puranānūru is distributed among nearly 160 poets. Aiṁ Kurunūru contains five hundred songs by five poet. These five hundred songs were collected by the scholar, Kūṭalūr kizhār, on the orders of the Cera king, Ceralirumpozhai. Patiṭṭippattu is a collection of composed by ten poets in praise of the Cera kings. But, only eight of these from two to nine are available yet. Pattuppāṭṭu comprised of the following works like Tirumurukāttuppaṭai, etc. Tirukkural, Nālaṭiyar etc. are among the eighteen works under the group Patineṇkīzhkkaṇakku. Cilappadikāram, Maṇimekhalai, Jīvakacintāmaṇi, Kuṇḍalakeśi and Valaiyāpati are the five great Kāvyas and Nīlakeśi, Cūḍāmaṇi, Yaśodākāvyam, Nāgakumāra-Kāvyam and Udayakumārakāvyam (Udayaṇankatai) are the five short (laghu) kāvyas. Amonst the above Kāvyas Maṇimekhalai and Kuṇḍalakeśi are Buddhist Kāvyas and Cintāmaṇi and the five short Kāvyas are Jain works. The last seven books might have been written after the Saṅgham period. Tiruttakkatever, author of Cintāmaṇi, lived in eighth century A.D. Some of the songs in Puranānūru are the oldest among the works of the Saṅgham period. References to Cera kings are found in many of these works.

SAMJNĀ

Wife of Sun (Sūrya).

Saṁjñā was the daughter of Viśvakarman according to the Viṣṇu Purāṇa (Part 3,

Chapter 2) and of Tvaṣṭā according to Mahābharata, Ādi Parva (Chapter 66, Verse 35). Most of the Purāṇas refer to Saṁjñā as the daughter of Viśvakarman).

Saṁjñā lacked the power to put up with the heat of Sūrya. She once went into the forest to perform Tapas after deputing her companion Chāyā, to serve her husband. Saṁjñā left her three sons Manu, Yama, and Yamī also in the charge of Chāyā, who in the guise of Saṁjñā served Sūrya. He took her to be his wite and begot three children, Śanaiścara, (another) Manu and Tapatī of her. Chāyā once got angry and cursed Yama, son of Saṁjñā. Then it was that Sūrya realised that she was not his wife. Sūrya felt very sad at this separation from his wife and went to the forest in search of her. He knew, by the power of his meditation, that Saṁjñā was doing *tapas* in the guise of a mare. Then he assumed the form of a horse and begot of the mare the Aśvinīkumāras and Revanta. The Aśvinīkumāras named Nāsatya and Dasra, were born through the mare's (Saṁjñā) nose.

Sūrya brought Saṁjñā back with him. She Sūrya was impossible on account of his excessive heat, and so Viśvakarman ground Sūrya on his drilling machine and reduced his heat. But, only 1/8 of the heat (effulgence) could be so reduced, and it was with that fraction of effulgence that Viṣṇu's disc (cakra), Śiva's triśūla (trident), Kubera's puspakavimāna and Subrahmaṇya's weapon called Śakti were made. (Viṣṇu Purāṇa Part 3, Chapter 2; Harivaṁśa, Chapter 41 and Bhavisya Purāṇa.

SAMVARAṆA

A king of the lunar dynasty.

Descended from Viṣṇu thus : Brahmā—Atri-Candra - Budha - Purūravas - Āyus - Nahusa - Yayāti - Pūru - Janamejaya - Prācinvān - Manasyu - Vītabhaya - Śuṇḍu - Bahuvidha - Saṁyātī - Rahovādī - Bhadrāśva - Matināra - Santurodha - Duṣyanta - Bharata - Bṛhatksatra - Hasti - Ajamīḍha - Ṛkṣa - Saṁvaraṇa.

Saṁvaraṇa married Tapatī, daughter of Sūrya.

(i) King Pāñcāla once attacked and subjugated him.

(ii) He gave up the throne in fear of the enemy and went and lived on the banks of the river Sindhu.

(iii) To regain is kingdom he appointed Vasiṣṭha as his priest.

(iv) He got back the kingdom by Vasiṣṭha's help and then he performed a Yajña with the latter as high priest.

(v) A son called Kuru was born to him by Tapatī daughter of Sūrya. (Ādi Parva, Chapter 94, Verse 48).

(vi) He was a devotee of Sūrya.

(vii) No other king more handsome than he had yet been born.

(viii) Once there was no rainfall for twelve years in his kingdom.

(ix) He is one of the kings to be remembered at dawn and at dusk.

(x) Words like Ājamīḍha, Ārkṣa, Paurava, Pauravanandana and Ṛksaputra have been used in Mahābhārata as synonyms of Saṁvaraṇa.

SAMVARTA

Son of Aṅgiras.

Aṅgiras had eight sons called Bṛhaspati, Utathya, Saṁvarata, Payasya, Śānti, Ghora, Virūpa and Sudhanvā. (Anuśāsana Parva, Chapter 85, Verse 30). Saṁvarata was the third among the sons and he lived on inimical terms with his eldest brother Bṛhaspati. When once Bṛhaspati forsook king Marutta it was Saṁvarata, who managed for the king his yajña.

(i) Saṁvarata is a member of Indra's court.
(ii) He lives in Brahmā's court and worships him.
(iii) He once got conducted at Plaksāvataraṇa Tīrtha for King Marutta a yajña.
(iv) Saṁvarta and Bṛhaspati disliked each other.
(v) He was one of those who visited Bhīsma on his bed of arrows.
(vi) It was he, who recited the praises of Śiva to king Marutta so that the latter got gold.
(vii) Once he paralysed Indra's Vajrāyudha.
(viii) It was he, who invited and got down Indra to the yajña conducted by Marutta.

SANDHYĀ

Time of union or conjunction. There are three Sandhyās in a day. These are morning Sandhyā (Prātaḥsadhyā), noon Sandhyā (Madhyāhna sandhyā) and evening sandhyā (Sāyaṁ Sandhyā). The meeting time to night and day, is morning Sandhyā, the joining time of the first half and the second half of the day, is noon (Madhyāhna Sandhyā), and the joining time of day and night, is evening Sandhyā (Sāyaṁ sandhyā). Brahmins should keep the three Sandhyās properly. The morning Sandhyā is of three kinds. Good, Medium and Bad. When the morning stars are seen and the sunrise is approaching it is good morning; when the stars are seen and the sun is not risen it is medium Sandhyā and the morning time after the sunrise is bad Sandhyā. In Sānyaṁsandhyā also there is this difference of time, as good, medium and bad. The time till the sunset is good; the time after the sunset and before the rising of the stars is medium and the evening after the rising of the stars is bad. In the Vedas it is metaphorically mentioned that Brahmins are trees, and the three Sandhyās are their roots, the vedas, their branches and the rites and rituals ordained in the Vedas their leaves. From this it is clear that Brahmins should on no account leave unobserved, worships, at these three Sandhyās. The Brahmin who does not observe these three Sandhyās carefully will, in his life time, become a *śūdra* and after the death, will be born again as a dog. Moreover the Brahmin who does not do the three evening, morning and noon worships, will have no right to conduct any other Vedic rites.

After the sun-rise and sun-set, within three nāzhikas (a nāzhika-24 minutes) the morning and evening worship should be finished. There is atonement ordered for morning and evening prayers conducted after the stipulated time. (Devī Bhāgavata, Skandha 11).

SANJAYA

Minister of Dhṛtarāṣṭra.

Sañjaya, who was equal to a hermit, was born as the son of Sūtā from a portion of Gavalgaṇa. (Ādi Parva, Chapter 68, Verse 93).

Sañjaya who was born within the circle of the friends of the Kauravas, became the minister of Dhṛtarāṣṭra. The great work that Sañjaya did in Mahābhārata was, telling Dhṛtarāṣṭra every thing that was taking place in the battlefield without leaving even the smallest events in the order of their occurrence. Sañjaya was able to do this because of the boon granted by Vyāsa.

When the armies of the Kauravas and the Pāṇḍavas pitched their camps on either side of the battlefield, Vedavyāsa came to Hastināpura and saw Dhṛtarāṣṭra. Dhṛtarāṣṭra heard about the preparations on either side for the battle. He did not like to go to the battlefield and see for himself the events of the battle. He said so to Vyāsa. Then Vyāsa called Sañjaya to him and said "Sañjaya shall see all the events of the battle directly. He shall have such a divine inward eye." Vyāsa continued. "O king! Sañjaya has inward eyes. He will tell your everything about the battle. He will be knowing all. Whenever he thinks of it he will see everything that takes place in the day and in the night in open, and is secret. No weapon will cut him and no weariness will affect him. He weapon will cut him and no wariness will affect him. He is the son of Gavalgaṇa and will come away unhurt from the battle."

Because of this blessing Sañjaya used to inform Dhṛtrāṣṭra of all the events in the battle at the time of the occurrence. Sañjaya informed Dhṛtarāṣṭra of the news up to the death of Duryodhana. When Duryodhana was killed the cry of Aśvatthāmā grew louder. Sañjaya who heard this cry early in the morning, ran to the battlefield with a broken heart. With the death of Duryodhana the boon of inward eye given to Sañjaya by Vyāsa was lost.

Other details.

(i) Sañjaya stood as the host in the Rājasūya sacrifice of Yudhiṣṭhira, and received the guests and showed them hospitality.
(ii) When the Pāṇḍavas were defeated in the game of dice and were sent to the forest Sañjaya came to Dhṛtarāṣṭra and reviled him.
(iii) Vidura got angry because the Pāṇḍavas were sent to live in the forest, and leaving the Kauravas he also went to the forest. Knowing that Vidura was in the Kāmyaka forest, Dhṛtarāṣṭra sent Sañjaya and brought Vidura back.
(iv) Śrī Kṛṣṇa and the others vowed at the Kāmyakavana to kill Duryodhana. Sañjaya gave Dhṛtarāṣṭra a detailed description of that Vow.
(v) Dhṛtarāṣṭra sent Sañjaya to learn about the welfare of the Pāṇḍavas who had returned after completing the forest life and Pseudonymity.
(vi) Sañjaya went to the court of the Pāṇḍavas and gave the message of Dhṛtarāṣṭra to them.
(vii) Sañjaya who had returned from the court of the Pāṇḍavas, informed Dhṛtarāṣṭra of the new and reproached him much.
(viii) Sañjaya repeated the message of Arjuna in the court of the Kauravas.
(ix) Sañjaya told Dhṛtarāṣṭra, who the prominent helpers of Yudhiṣṭhira, were.
(x) Sañjaya advised Dhṛtarāṣṭra to put Duryodhana under control.
(xi) Sañjaya gave Duryodhana a description of the horses and the chariots of the Pāṇḍavas.
(xii) Sañjaya repeated the message of Arjuna to Dhṛtarāṣṭra.
(xiii) Sañjaya described to Dhṛtarāṣṭra the greatness of Śrī Kṛṣṇa.

(xiv) Sañjaya told Dhṛtarāṣṭra the fact the that the Pāṇḍavas and the Kauravas had pitched their tents in.
(xv) At this time Vyāsa came there and gave Sañjaya the boon that he would see directly every thing that took place in the battlefield and would inform Dhṛtarāstra.
(xvi) Sañjaya informed Dhṛtarāstra of the good qualities of the earth, the island of Sudarśana, the death of Bhīsma, and so on.
(xvii) Sañjaya gave the names of every one who was killed on the side of the Kauravas.
(xviii) Sañjaya reported to Dhṛtarāstra about those who died on the side of the Pāṇḍavas also.
(xix) Sañjaya told Dhṛtarāstra about those who were alive on the side of the Kauravas.
(xx) Sātyaki took Sañjaya as a captive.
(xxi) Due to the blessings of Vyāsa Sañjaya escaped from the captivity of Sātyaki.
(xxii) Sañjaya consold Dhṛtarāstra.
(xxiii) Yudhisṭhira entrusted Sañjaya with the duty of post-war-reconstructions.
(xxiv) Towards the close of his Sañjaya went with Dhṛtarāstra and Gāndhārī to the forest.
(xxv) On the first day of this journey to the forest, they reached the basin of the river Ganges. On that day Sañjaya made the bed for Dhṛtarastra.
(xxvi) Sañjaya introduced the wives of the Pāṇḍavas to the hermits.
(xxvii) On reaching the forest Sañjaya observed complete fast for two days.
(xxviii) Sañjaya always walked close behind Dhṛtarāstra and in places of ups and downs he led the king by the hand.

While Dhṛtarāstra and the others were walking along the forest a jungle-fire was seen. Instantly it encircled them. Dhṛtarāstra cried out to Sañjaya to run for his life. But Sañjaya did not like to forsake them in that danger. Dhṛtarāstra said that since they had left home and country there was no wrong in dying by jungle fire. At last yielding to the compulsion of Dhṛtarāstra, Sañjaya ran away from the jungle-fire. Dhṛtarāstra, Gāndhārī and Kuntī died in the wild-fire. Sañjaya reached the basin of the Ganges and informed the hermits of the death of Dhṛtarāstra and the others, and then went to the Himālayas.

ŚAṄKARĀCĀRYA

The spiritual and philosophical preceptor of India. Śrī Śaṅkara was born in the village of Kālaṭi on the banks of the holy river Periyār, also called Cūrṇā and Pūrṇā. According to certain scholars he was born in 509 B.C. while certain others contend that he saw the light of day in 84 A.D. Yet others place his date of birth in various periods between 509 B.C. and 84 A.D. Whatever, that may be, the great *ācārya* is believed to have lived only for 32 years.

The name of Śaṅkara's father was Śivaguru and that of his mother Āryāmbā. This nambūdiri couple had no issues for a long time. So they went to Tṛśśivaperūr (Trichur) to worship Śiva in the famous Śiva temple there. The idol in that temple is known as Vṛsācaleśvara and Vaṭakkunnātha also. Ere long Lord Śiva blessed them with a son. The belief is still held that, pleased with the prayer of Śivaguru and Āryāmbā Śiva himself was born as their son. The child began exhibiting extraordinary intellectual powers. At the age of five the boy Śaṅkara was invested with the sacred thread. By the time he was eight years old he had earned deep

erudition in the Vedas, Śāstras, Purāṇas, epics (itihāsa) etc. His father was no more by then and on the mother devolved the duty of bringing the child up.

The body showed no taste for or interest in childish plays, but evinced a tendency towards a life of renunciation. This attitude of the son pained the mother much and she wanted her son to get married. but, the boy did not like the idea. As fate would have it, an incident which proved to be a turning point in the boy's life occurred soon. One day the mother and her son were bathing in the Periyār, when a crocodile caught hold of the boy. He cried aloud, and the mother got greatly alarmed. There was a custom for on to take to sannyāsa, irrespective of circumstances, when danger or death threatened one, and that is called āpatsannyāṣa. Śaṅkara prayed to his mother for permission to take to sannyāsa at that moment when for permission to take to sannyāsa at that moment when his end was near, and willynilly the mother granted permission. All at once the crocodile, which had so unexpectedly attacked him, disappeared equally unexpectedly. The boy came out of the river absolutely unhurt. The decision to take to sannyāsa was taken once for all. Śaṅkara assured his mother, before he started on a tour of the country, that he would be present at her beside during her last days and also that he would duly perform her obsequies.

Śaṅkara, who then was not even seven years old, started for the north in quest of a preceptor, and on the banks of the Narmadā he saw Govinda - bhagavatpāda, the disciple of Śrī Gauḍapāda. The Bhagavatpāda was sitting in a cave surrounded by many wise people. Śaṅkara approached and requested him to admit him as a disciple and grant him sannyāsa. Śaṅkara's prayer was granted.

A wonderful thing happened while Śaṅkara was living at the *āśrama.* The Narmadā was in spate and the huts on its banks were about to be submerged in water. People got alarmed. Then Śaṅkara put his kamaṇḍalu (vessel which sannyāsins keep with them for water) and chanted the Jalākarṣaṇa mantra. (hymn to attract water). At once the water which had flooded the banks flowed back into the river. People and their huts were saved. Afterwards his Guru asked Śaṅkara to go to and live in Kāśī and write Bhāsyas (commentaries) on the Prasthānatrayam, *i.e.*, the Brahmasūtras, the Upnisads and the Gītā.

Accordingly Śaṅkara went to Kāśī. It was there that he took as his first disciple Viṣṇuśarman, a young man from the Cola region of the country. Śaṅkara called him Sanandana. Afterwards other disciples also came in. But, gradually jealousies cropped up in the ranks of the disciples. The other disciples of Śaṅkara thought that the latter was partial towards Sanandana and showed special affection and regards to him. Śaṅkara then decided to prove to the others that Sanandana was a disciple of exceptional talents and merits. One day Śaṅkara was bathing with his other disciples in the Gaṅgā, and he called Sanandana who was on the other side of the river to go to him. Sananadana walked on the surface of the water to his Guru, and as he took each step altos flower appeared beneath and held him up from sinking into the water. From that day onwards he came to be called Padmapāda, and his colleagues also realised his greatness.

Hastāmalaka was one of the best disciples of Śaṅkara. There is a story about his becoming Śaṅkara disciple. He was born dumb. His father, Divākara took Hastāmalaka to Śaṅkara asked the dumb boy, 'who are you? And the boy answered. 'I am the soul, which has no

relationship with the parts and attributes of body and mind and which is also entirely different from them'. There were certain verses, which the boy recited as answer to Śaṅkara's question and each verse ended with 'nityopalabdhisvarūpohmātmā' (I am the ātman and eternal knowledge, consciousess, is its characteristic).The boy's answer pleased Śaṅkara, who took him as a disciple of his. The boy was given sannyāsa under the name Hastāmalaka the meaning of which word is he who is in possession of knowelde like the gooseberry in one's palm.

Toṭakācārya was a disciple, who came soon after Hastāmalaka. The name Toṭakācārya has a story behind it. This desciple approached Śaṅkara with his request for discipleship in verse praising the latter. The verses were composed in the difficult toṭaka metre. The verses attracted Śaṅkara very much and he took the applicant as disciple. His real name was Kalānātha, but the Guru named him Toṭakācārya in view of his verses in that metre.

There is a story about Śiva going to Śaṅkara at Kāśī in the guise of a Caṇḍāla and Śaṅkara receiving him. One morning Śaṅkara, after bathing in the Gaṅgā, was returning to the Viśvanātha Temple. A Caṇḍāla with his hunting dogs and a pot of liquor was advancing from the opposite direction of Śaṅkara, who asked the former to move away from his path. Immediately the Caṇḍāla asked, which, the body or soul, is to remove itself from the path? The body of everybody is composed of blood, flesh, bones, etc., the constitution of it also is the same. But, the Ātman is universal and omnipresent. Whom—which of the two-are you asking to move away from your path? Śaṅkara realised from the above answer that the Caṇḍāla was an extraordinary person. In fact, it was Śiva, who had disguised himself as a Caṇḍāla. Śaṅkara prostrated before him. Śaṅkara thought about God saying that he who had attained Brahman and the consciousness of oneness with all, was his Guru, whether he be a Brahmin or a Caṇḍāla.

Śaṅkara has composed a hymn named Mohamudgara, in which he ridicules a grammaraian. One day walking along a street in Kāśī Śaṅkara saw a grammarian learning by rote rules of grammar, and then he composed the very sweet and beautiful poem—Bhaja Govindam—to reveal the foolishness of the grammarian repeating the useless rules of grammar. By the very first verse of the poem Śaṅkara revealed the following truth : "Oh! fool! worship Govinda (Bhaja Govindam) meditate upon Him. You meditate upon Govinda realising the truth that when death approaches, the grammatical *sūtra* "Ḍukṛñ Karaṇe" will not come to your aid."

Śiva, when he appeared in the guise of a Caṇḍāla to Śaṅkara, had asked him to visit Badarikāśrama, and accordingly he went there and visited Vyāsa. It was there that Śaṅkara met his supreme preceptor, Govindapāda. He returned to Kāśī with the blissings of Vyāsa and Govindapāda and engaged himself in the writing of books.

There is a legend about Śaṅkara's life. Brahmā had allotted to him only eight years' life. Before Śaṅkara left his house at Kālaṭi, a batch of sannyāsins including Agastya and Nārada came to the house. The sannyāsins, who were pleased with the reception accorded to them blessed Śaṅkara to live for sixteen years instead of the eight Brahmā had permitted him.

While Śaṅkara was writing books at Muktimaṇḍapa at Maṇikarṇikā Ghat in Kāśī Vyāsa came there one day in the guise of an old man, and there ensued a lengthy discussion between the two. Padmapāde recognised Vyāsa in the old man and told him and Śaṅkara thus : "How

would there be peace and happiness in the world, if Śaṅkara, the incarnation of Śiva and Vedavyāsa, the incarnation of Viṣṇu quarrelled with each other? As soon as his indentity was revealed thus, Vyāsa admitted that Śaṅkara's Bhāsya on the Brahmasūtras was correct and blessed him to live for thiry-two, instead of sixteen years.

Pandits (scholars) view the controversy or discussion between Śaṅkara and Maṇḍanamiśra as the most important even in Śaṅkara's life. Three incidents, Śaṅkara's meeting Kumārilabhaṭṭa, his defeating Maṇḍanamiśra and his entering the dead body of another person—may be found in connection with the above controversy.

Śaṅkara's object was to expose the defects and draw-backs in Pūrvamīmāṁsā (the ritual part of the Vedas). Kumārilabhaṭṭa was the most competent person for a discussion on the subject. Śaṅkara, for this purpose, went to Prayāga from Kāśī. But, Kumārilabhaṭṭa was not in a condition fit for discussion. He was slowly burning himself to death in a heap of paddy husk set on fire. He courted this punishment voluntarily to atone for a wrong he had committed. Years back he had put on Buddhistic attire and studied the secrets of Buddhistic religion from its preceptors with the object of refuting that religion. Kumārilabhaṭṭa, decided that it was his duty to make atonement for the wrong he had purposely done according to injunctions laid down in Karmakāṇḍa. Śaṅkara was very sorry to find Kumārilabhaṭṭa in this condition in which discussion could not be held with him on the defects of Pūrvamīmāṁsā. Kumārilabhaṭṭa directed Śaṅkara to the great scholar, Maṇḍanamiśra at Māhismatī for a discussion on Pūrvamīmāṁsā.

When Śaṅkara reached Maṇḍanamiśra's house a ceremony connected with obsequies was being conducted connected with obsequies was being conducted there. The door for entry to the house was close. Śaṅkara, by his yogic power entered the home and revealed the object of his visit to Maṇḍanamiśra, who agreed to the proposal of Śaṅkara. Accordingly a debate began between the two. Bhāratīdevī, wife of Maṇḍanamiśra and an erudite scholar in her own title acted as the arbiter in the discussion. Before the debate started she put a garland of flowers on the neck of both the contenders and announced that he would be considered as defeated in the debate the garland on whose neck began fading first. The debate continued for a number of days and the garland on Maṇḍanamiśra's neck began showing signs of fading. According to the terms and conditions of the debate Maṇḍanamiśra acknowledged defeat. He accepted Śaṅkara's discipleship.

But, Bhāratīdevī argued that it was not enough that Śaṅkara had defeated her husband in debate. She challenged him to defeat her as well and Śaṅkara accepted the challenge. Many topics dealt with in the various Śāstras were debated upon and Śaṅkara won all those debates. Ultimately Bhāratīdevī raised certain points connected with the science of sexual love in the course of her arguments. Śaṅkara admitted that he did not possess sufficient mastery even from infancy. But, he told her that if he was alllowed necessary time for it he would debate on that topic also. Bhāratīdevī granted him time for it and the debate was adjourned.

Śaṅkara prepared himself for the study of the science of sexual love. Just at that time a King called Amaruka died. After asking his disciples to take especial care of his body Śaṅkara entered by yogic power the dead body of Amaruka. The dead king came back to life and his people felt very happy about the mysterious happening. Śaṅkara, who had thus entered the

body of King Amaruka. Lived in the palace enjoying all royal pleasures. He gained practical experience in the matter of sexual love from the queens in the palace. People found the resurrected King Amaruka to be better and more intelligent. The ministers suspected that the soul which dwelt in the body of the king was of some one else. Under the impression that it might be that of some *yogin* the ministers deputed agents to various parts of the country of find out if there was anywhere the dead body of a *yogī*, and they found out Śaṅkara's body. It was about to be burnt on the pyre when the disciple of Śaṅkara met King Amaruka at the palace and informed him about these developments. Immediately Śaṅkara quitted his royal body and entered his own body now lying on the funeral pyre. He prayed to Śrīlaksmīnarasiṁha and came out from the burning pyre.

Śaṅkara returned immediately to Maṇḍanamiśra's house and the debate was started again. Bhāratīdevī realised that Śaṅkara could not be defeated in topics related to the science of sex. Thus, Śaṅkara gained absolute victory in his debate with Maṇḍanamiśra, who then requested the former to grant him *sannyāsa* and accept him as a disciple. Śaṅkara did so. Bhāratīdevī too followed her husband in accepting sannyāsa.

Śaṅkara now knew that it was time for his mother's death. According to his promise to her that he would be by her side at the time of her death Śaṅkara returned to Kālaṭi. His mother expired and he made arrangements for cremation. But his relations did not cooperate with him and argued that it was against the injunctions in the Śaṅkara for a son, who had taken to *sannyāsa*, to perform the cremation, etc. of his mother. At last. Śaṅkara had to cremate his mother by himself without others' help. He made a pyre with plantain stems in the compound of his house, and cut his mother's corpse into pieces, carried the pieces to the funeral pyre and thus cremated the body.

After the cremation of his mother Śaṅkara set out on his triumphal tour of the country. He is believed to have travelled throughout India three times. Wherever he went he gained friends and also made enemies. It was during these tours that he established the four mathas (centres) in the four regions of the country. Śṛṅgeri in the south, Jaganātha in the east, Dwārakā in the west and Badarīnātha in the north were the four chief mathas established by Śaṅkara and they continue to function even to his day.

The Śiva, Viṣṇu and Devī temples and other Hindu religious institutions to be found in India today very eloquently proclaim the achievements and unique reputation of Śaṅkara. It is traditionally believed that Śaṅkara brought five *liṅgas* from Kailāsa and installed them in the five great temples. Muktiliṅga in Kedāra, Paraliṅga in the Nīlakaṇṭha temple in Nepal, *Moksa liṅga* at Cidambaram, Bohgaliṅga in Śṛṅgeri and Yogaliṅga in Kāñcī are the five *liṅga* installed by Śaṅkara. The 'five-in-one' method of worship was also propounded by him. According to this system Āditya, Ambikā, Viṣṇu, Gaṇanātha and Maheśvara are conjointly worshipped, special importance being given by the worshipper to his special dity. Śaṅkara appointed on disciple of his each in each of the *maṭhas* as its head and these *maṭhas* play the most important role in the maintenance and propagation of the Advaita philosophy. The heads of these *maṭhas* during various periods have been reputed Vedāntists and noble souls. Jyotirmaṭha in Badarikāśrama, Govardhana pīṭha in Jagannāthapurī, Śāradā pīṭha in Śṛṅgeri and Kāmakoṭipīṭha in Kāñcī are the most important of the Śrī Śaṅkara pīṭhas. Having thus

completed his philosophic mission or object in life Śaṅkara entered *mahāsamādhi* at the age of thirty-two. Some scholars believe that he disappeared in a cave at Kedāra while certain others hold the view that he ascended the Sarvajñapīṭha (the omniscient state) at Kāñcī and spent his closing days there.

The literary compositions of Śaṅkara may be classified into four divisions, *viz*, Bhāsyas (commentaries), original works, hymns to various deities, and mantras.

SANYĀSA (SANNYĀSA)

One of the four stage of Brahminical life. The four stages are Brahmacarya (Religious student), Gārhasthya (householder), Vānaprastha (Forest-dweller) and Sannyāsa (hermit or sage).

Manu had ordained that one should perform annyāsa (renunciation) at the fourth stage of life renoucing every tie with the world. After becoming a hermit he should travel daily alone. He should enter villages only for food. He should have renounced wealth. He should not acquire any wealth. He should be a sage filled with knowledge. He should have a skull as the pot for taking alms. He should sleep under trees. He should wear poor cloth and should be solitary. He should consider everybody as equal. Having become a hermit he should not delight in death or life.

A hermit should put every step looking straight down to the earth. He should drink water filtered by cloth. Words and deeds should be pure and true. The shells of water-gourd (pumpkin), wooden pots and earthen pots are the Vaiṣṇava sign of hermits. A hermit should beg for food daily from houses where no smoke comes out, where pestle is placed and where there is no charcoal, and after all have taken food and the pot for preparing food is placed upside down.

It is said that the food got by hermits by begging is of five types. They are Mādhūkaṛa (collected alma), asaṁklpta (unlimited), Prākpraṇīta (prepared much earlier), Ayācitam (got by not begging) and tātkālika (for the time being). In whichever stage of life he may be, he should be staunch in that stage and should perform the duties with honesty.

If by ignorance a hermit engaged himself in killing animals by day or night, to remove the impurity and get purity, he should bathe and perform six prāṇāyāmas (restraints of the breath) daily. The hermit should discard his body made of five elements.

The signs of duty are, resolution, forbearance, self-restraint, not robbing, cleansing, control of sense-organs, modesty, knowledge, truth, not resorting to anger, and so on. Hermits are of four grades, such as Kuṭīcaka, Bahūdaka, Haṁsa and Paramahaṁsa, the last-mentioned being the noblest grade. The hermit who wears one or three daṇḍas (rod) will be freed from ties of birth and death.

The five Yamas or restraints are not killing (Ahiāsā), truth, not stealing, celibacy and not receiving. The five Niyamas or religious duties are cleansing, joy or contentedness, penance, self-study and meditation on God. The sitting postures suitable for hermits are Padmāsana etc. (Agni Purāṇa, Chapter 161).

SAPTACARU

A holy place. The reason for giving this place the names Saptacaru is given in Mahābhārata, Vana Parva, Chapter 82 a follows:

The word 'Caru' means sacrifice. Once devas (gods) and men together put the fat parts of sacrificial animals, as burnt offerings in the sacrificial fire, each singing seven verses from the Ṛgveda. By this sacrifice they obtained more prosperity than the fruits of giving one lakh of cows as alms or performing hundred Rājasūya sacrifices or thousand horse-sacrifices.

"The wise said that it was an endless gift to the manes. The gods, the manes, the Gandharvas, the celestial maids, the *gaṇas,* the *yaksas,* Kinnaras, the *siddhas,* the Vidyādharas, the people of the earth, the Rākṣasas, the *daityas,* the Rudras, Brahmā, all these joined together with vow and fast taken for a thousand years and performed a sacrifice each exalting Viṣṇu by singing seven verses from Ṛgveda. Keśava was much pleased at the caru and gave them Āstaiśvayasiddhi (the eight miraculous attainments) and everything they wished. Thus giving them all kinds of prosperities, the god Mukunda disappeared in this place as lightning in the clouds. Therefore, this place became famous everywhere by the name Saptacaru."

The Saptarṣis Manvantra

The Manvantara theory appears relatively late in the literary sources: it is scarcely dealt with in any dealt in the Epic texts, and it is fully elaborated only in the *Harivaṃśa* and the *Purāṇas.* It is only in the later post-Epic text that lists are given of the different Saptarṣi groups in each of the Manvantaras: yet even there, *Harvaṃśa* and the *Matsay Purāṇa* contain only partial lists, and it is not until the subsequent texts that lists of Saptarṣis for all of the 14 Manvantaras are to be found. It may be noted that several manuscripts and editions of the *Harvaṃśa* contian lists for all 14 Manvantaras : thus for example the B.O.R.I. Critical Edition refers to 7 MSS which contain such full lists. On the other hand the same Edition refers to a further 28 MSS which contain lists for only the first 8 Manvantaras. This would suggest that the latter part of the lists (for Manvantaras 9-14) was added subsequent to the composition of the main text : and it may further be noted that the Ṛṣis listed in this text for Manvantaras 9-14 are enumerated with family or *Gotra* names (*Āṅgirasa, Bhārgava,* etc.)— a phenomenon which does not occur with the Ṛṣis occurs—within the texts presently under consideration— only in the *Vāyu* and *Brahmāṇḍa Purāṇas :* and it would seem logical to conclude that such an addition is likely to denote a subsequent development from the mere listing of personal names. It may also be noted that several of these texts—notably the *Mārkaṇḍeya Svāyambhuva* Manvantara: their identities are in such contexts almost taken for granted, since such Ṛṣis (marīci etc.) have previously been discussed in some detail in these texts in the context of their the sons of Svayaṃbhū or Brahmā. Similarly the *Vāyu* and *Brhamāṇḍa Purāṇas* speak of this group of Ṛṣis as the Saptarṣis of the Svāyaṃbuva Manvantara not together with the other Manvantara groups, but rather in a considerably earlier context : and in all of these texts, this group of Saptarṣis in invariably given precedence and an enhanced importance in comparison with all of the other groups of Saptarṣis. It is moreover this group of Ṛṣis which is predominantly referred to in the Epic and Purāṇic texts as "The Saptarṣis". By contrast, it is the group of Ṛṣis of the seventh or *Vaivasvata* Manvantara which is predominantly referred to throughout the Vedic texts as "The Saptarṣis". The reasons for the change whereby the former group of Ṛṣis came to supersede the latter group have been dealt with in detail elsewhere by the present writer: and the point may merely be noted here that it is only the one or the other of these two

groups of Ṛṣis who are generally referred to as being "The Saptarṣis" in all Vedic, Epic and Purāṇic contexts apart from the Manvantara traditions. While the Ṛṣis of the Svāyaṃbhua Manvantara are associated with the period of the original creation of the universe by Brahmā, those of the Vaivasvata Manvantara are often referred to as the Saptarṣis of the present age;

etc. saptarṣayaś coktā vartante sāṃprate 'ntare

"These (*i.e.* Viśvāmitra etc.), called the Saptarṣis, exist in the present age".

In examining the accompanying Tables, it will be observed that the early Purāṇic texts which contain lists of the Saparṣi groups within Manvantaras may be divided into three main groups. The first group consists of the *Harivaṃśa* and the *Matsya Purāṇa,* which contain several names distinctive to these two texts alone, and which list the Saptarṣi groups for only the first 8 Manvantaras. The second group consists of the *Viṣṇu* and *Markaṇḍeya Purāṇs,* which share many names in common with the other texts but which also contain names distinctive to these two texts alone (for example in the *Dakṣa-sāvarṇi* Manvantara). The third group consists of the *Vayu* and *Brahmāṇḍa Purāṇas,* which not only contain several names distinctive to these two texts alone but also list the Gotra names of each of the Ṛṣis in each Manvantara. Thus, while the *Harivaṃśa* and the *Matsya Purāṇa* may be considered to contain the earliest lists of the Saptarṣi groups in each Manvantara—at a stage when such groups had not yet been formulated for all 14 of the Manvantaras—the other four texts generally draw upon a common source, while also demonstrating distinct features indicative of two divergent sources as between the *Viṣṇu* and *Mārkaṇḍeya Purāṇas* on the one hand, and the *Vayu* and *Brahmāṇḍa Purāṇas* on the other hand. An analysis of correspondence of individual names between these various texts has been given elsewhere.

At this stage an initial distinction may be drawn between the above texts and the Epic literature. As has been mentioned, the Epic texts contain no lists of the Saptarṣis in each Manvantara. It would, however, seem from certain references that the underlying idea of different Saptarṣi groups appearing in each of the Manvantaras was already becoming current. Thus, example a passage in the *Anuśāsana Parvan* of the *Mahābhārata* relates that Kṛṣṇa will be reckoned among the Saptarṣis in the *Sāvarṇi* Manvantara:

mayi saṃbhavatas tasya phalāt kṛṣno bhaviṣyati /
sāvarṇasya manoḥ sarge septarsiś ca bhaviṣyati / /

"From the fruition of that (spiritual act of) uniting with me. Kṛṣṇa will be born and he will be a Saptarṣi in the creation of Manu Sāvarṇa."

It is at the same time clear that this reference indicates the lack of any definitive Epic formulation of the Saptarṣi groups in the Manvantaras, such as is found in the early Purāṇic texts. For as may be seen from the Tables, within those texts Kṛṣṇa is not listed as one of the Saptarṣis in the Sāvarṇi—nor indeed in any—Manvantara. Thus, it may be inferred that passages in the *Mahābhārata* such as that above witness to an awareness of—but lack of definitive formulation of—the tradition of the appearance of different Saptarṣi groups in different Manvantaras : and further such indications will be noted below.

The Function and Abode of the Saptarṣi in the Manvantara Theory

The main function of each of the Saptarṣi groups within each Manvantara is to establish

Dharma and Vedic knowledge upon the earth : whereafter they depart from the earth to their abode, which is generally said to be in *Maharloka*. Thus in each Manvantara a group of Saptarṣis is thought to appear, impart teachings, and depart again:

manvantareṣu sarveṣu sapta maharsayaḥ /
kṛtvā dharmavyavasthānaṃ prayānti paramaṃ padam / /

"In every Manvantara (there are) seven Maharṣis : having established the continuity of Dharma, they go forth to the highest abode."

This same process is thought to occur not just once within a Manvantara, but in each of the 71 *Mahāyugas* or *Caturyugas*—that is, in each of the 71 sequence of the four Yugas—which constitute a Manvantara. Thus a passage in the *Viṣṇu Purāṇa* relates that at the end of every four Yugas the Vedas disappear, whereupon the Saptarṣis reappear on earth in order to teach them again :

caturyugānte vedānāṃ jāyate kila viplavaḥ/
pravartayanti tān etya bhuvi saptarsaya divaḥ/ /

"At the end to the four Yugas occurs a destruction of the Vedas: the Saptarṣis, having approached from heaven, produce those on the earth".

The precise time at which they appear within the Mahāyuga will be examined in the next section. In the Manvantara system of the Purāṇic texts, each Manu and each Saptarṣi group is said to exist for a complete Manvantara of (slightly more than) 71 Mahāyugas : and at the end of the Manvantara there arises a new Manu and a new Saptarṣi group. The Saptarṣis are said to effect the continuity of Vedic knowledge : and it is related that each group of Saptarṣis tells in one Manvantara what it has heard from the Saptarṣis of the preceding Manvantara—whence such knowledge is called *śruti:*

pūrvebhyo vedayitveha śrautaṃ saptarsayo, bruvan /
ṛco yajūṃsi sāmāni brahmaṇo' ṅgani vai śrutiḥ //
manvantarasyātītasya smṛtvā tan manur abravt /
....
manuḥ saptarsayaś caiva lokasaṃtānaKāriṇah //
tisṭhantīha ca dharmārthaṃ tāñ cchisṭān saṃpracak sate/
....
vijñeyaḥ śravaṇac chrauataḥ smaraṇāt smārta ucyate//

"The Saptarṣis spoke that relating to Śruti, having perceived it here from the preceding ones. The *Ṛks, Yajus' Sāmans,* limbs of Brahmā are Śruti : having remembered that of the past Manvantara, Manu uttered it. ....Manu and the Saptarṣis are those who effect the continuance of the universe: they stay here for the sake of Dharma and explain (these) to those (people) who remain.

....It is said that *Śrauta* is to be understood (as being derived) from hearing *Smārta* from remembering".

It is generally related in these texts despite individual variations, that each group of Saptarṣis assisted by each Manu, utters Śruti and Dharma. Thus, the primary function of each Saptarṣi group within each Manvantara is to establish Vedic knowledge : a task which they perform repeatedly within the Manvantara, in each Mahāyuga or succession of the four Yugas.

While Vedic consmology generally refers to three *Lokas* or worlds—namely *Bhūr, Bhuwar,* and *Svar*—Purāṇic cosmology generally refers to seven Lokas—namely these three, together with *Mahar, Jana, Tapas,* and *Satya, Brahmā* Lokas, the latter of which is the highest or supreme world and the abode of Brahmā. In passages relating to the Manvantara theory, the Saptarṣis are usually said to reside in the fourth of these worlds, namely maharloka:

devāḥ saptarsayaś caiva manavaḥ pitaras tathā/
sarve hy api kramāttitā maharlokaṃ samāśritāḥ//

"The Gods, the Saptarṣis, the Manus and the *Pitṛs* (ancestors) all, having passed in regular succession, resorted to Maharloka".

At the end of each *Kalpa* or day of Brahmā, which consists of 1000 Mahāyugas or of a succession of the 14 Manvantaras, the three worlds—namely Bhūr, Bhuvar and Svar Lokas—are said to be burnt to ashes by the seven suns: whereupon these inhabitants of Maharloka remove themselves to the next or Jana Loka.

bhūrloko 'tha bhuvarlokaḥ savarlokaś ca vināśinaḥ/
tathā vināśam āyāti maharlokaś ca tiṣṭhati//
tadvāsino, 'pi tāpena janalokaṃ prayānti vai/

"When Bhūrloka, Bhuvarloka and Svarloka are perishing, then it (*Trailokya,* the three worlds) goes to destruction, while Maharloka remains but its inhabitants depart to Janaloka because of the heat."

brāhmyo naimittikio nāma tasyānte pratisaṃcaraḥ/
tadā hi deahyate sarvaṃ trailokyaṃ bhūrbhuvādikam//
janaṃ prayānti tapārttā maharlokanivāsinaḥ/

"After that is the reabsorbtion called the *Naimittika* (occasional destruction) of Brahmā : then indeed the entire. Trailokya (three worlds), Bhūr, Bhuvar and the other burns. The inhabitants of Maharloka depart to Jana, afflicted by the heat."

It is after this conflagration that the three worlds are then flooded to create but a single ocean, where on sleeps Brahmā observed by these inhabitants of Janaloka:

ekārṇave tu trailokye brahmā nārāyaṇātmakaḥ/
bhogiśayyāgataḥ śete trailokyagrāsavṛṃhitaḥ/
jandsthair yogibir devaś cintyamāno, bjasaṃbhavaḥ/
tatpramāṇāṃ hi tāṃ rātriṃ tadante sṛjyate punaḥ//

"When the three worlds (have become) a single ocean, Brahmā, the nature of Nārāyana, nourished by his swallowing of the three worlds, rests on his serpent-bed: the lotus-born God, contemplated by the *Yogins* who dwell in Jana, (rests) for the period which is his night, at the end of that he creates again."

A further passage in the *Brahmāṇḍa Purāṇa* relates that the Maharṣis observe Brahmā in the form of *Kāla* or Time asleep in Maharloka:

caturyugasahasrānte sarvataḥ sa jalāvṛte/
brahmā nārāyaṇākhyas tu sa cakā śe bhave sv ayam//
catrvidhaḥ prajāḥ sarvā brahmāśaktyā tamovṛtāḥ/
paśyanti taṃ maharloke kālaṃ maharsayaḥ//

"At the end of 1,000 Caturyugas, when all everywhere had become water, Brahmā called

Nārāyaṇa himself became visible through birth: all four types of beings were possessed of Brahmā-energy, and overcome with *Tamas;* the Maharṣis see him as Kāka, asleep in Maharloka".

Thus, the abode of the Saptarṣis is here again by implication located in Janaloka, rather than in Maharloka. Alternative traditions are also to be found in places within these texts. Thus for example a passage in the *Vāyu* and *Brahmāṇḍa Purāṇas* relates that the Saptarṣis went directly from the earth to Janaloka : rather than to Maharloka, and thence to Janaloka upon the conflagration and flooding of the three worlds. A passage is the *Mārkaṇḍeya Purāṇa* relates another tradition, namely that each Saptarṣi group in created in each Manavantara, and passes again to destruction alongwith the Manu, the Indra, the Gods and the Kings of that Manvantara : while a passage in the *Matsay Purāṇa* relates that the Saptarṣis go to *Nirvāṇa* at the end of the day of Brahmā. It would seem likely that the variant traditions evident in these passages may be due in part to the fact that the role of the Saptarṣis within the Manvantara theory—as indeed the Manvantara theory itself—was still in the process of formulation within these early Purāṇic texts: thus giving rise to the above divergent conceptions. Nevertheless the most common conception within these texts is that the Saptarṣis have their abode in Maharloka, and resort to Janaloka at the conflagration and flooding of three worlds by Brahmā.

The Appearance of the Saptarṣis in Different Yugas

Divergent views are expressed within the early Purāṇic texts as to the precise time at which the Saptarṣis appear on the earth in order to promulgate Vedic knowledge among men. In Purāṇic cosmology, each succession of the four Yugas—namely *Kṛta/Satya, Tretā, Dvāpara* and *Kali*—is considered to form a part of a constant cyclical succession of Mahāyugas within a Manvantara : thus the end of each Kali Yuga is followed immediately by the commencement of a new Kṛta Yuga, and this process continues throughout the (slightly more than) 71 Mahāyugas which constitute a Manvantara. It is variously related of the Saptarṣis that they appear on earth in either the Kṛta, Tretā, or Dvāpara Yugas : although *never in the Kali Yuga,* which is invariably depicted as the Yuga during which occurs the destruction of Vedic knowledge. Thus for example certain passages relate that they appear in the Kṛta Yuga in order to establish Dharma:

śrautasmārtasthitānāṃ tu dharme saptarsidarśite/
te tu dharmavyavasthārthaṃ tiṣṭhantīha kṛte yuge//

"Once the Dharma of those things established upon *Śruti* and *Smṛti* has been expounded by the Saptarṣis, those ones are present here in the Kṛta Yuga for the sake of the establishment of Dharma".

Other passages relate that the Saptarṣis appear at the start of the Tretā Yuga, in order to promulgate their teachings:

atra tretāyugasyādau manuḥ saptarsayaś ca te//
śrautaṃ smārtaṃ ca te dharmaṃ brahmaṇānupracoditam/

"Then at the start of the Tretā Yuga, Manu and the Saptarṣis (spoke) the Śruti, Smṛti and Dharma which had been proclaimed by Brahmā".

prāpte tretāyugamukhe punaḥ saptarsayas tu iha/
pravartayanti ye varṇān āśramāṃś caiva sarvaśah//

"When the start of the Tretā Yuga has again arrived, the Saptarṣis appoint the *Varṇas* and *Aśramas* here universally".

ṛco yajūṃsi sāmāni mantrāś cātharvaṇāś tu ye/
satparsibhiś ca ye proktāḥ smārtaṃ tu manur abravīt//
tretādau saṃhatā vedaḥ kevalaṃ dharmasetavaḥ/

"These *Ṛks, Yajus', Sāmans,* and *Ātharvaṇa mantras* were uttered by the Saptarṣis, while Manu spoke the *Smṛti;* the Vedas, which are exclusively the rules of Dharma, were united at the start of the Treta".

A further passage in the *Vāyu* and *Brahmāṇḍa Purāṇas* relates that the group of Ṛṣis headed by Bhṛgu was actually born in the first Tretā Yuga of the Vaivasvata Manvantara:

bhṛgvādyaś ca ye sapta jajñire ca maharsayaḥ/
ādye tretāyuge pūrvaṃ manor vaivasvatasya ca//

"Bhṛgu and the others, these seven Maharṣis were born for merely in the first Tretā Yuga of Manu Vaivasvata".

Thus in all of these passages the Ṛṣis are thought to have been born or to have taught the Vedas within the Tretā Yuga. In another passage in the *Matsya Purāṇa,* however, the Ṛṣis are said to have been born in the Dvāpara Yuga, wherein they conquered death and thereby gained immortality:

prajaisiṇah saptarsayo dvāpareṣv iha jajñire/
saṃtatiṃ te jugupsante tasmān mrtyur jitas tu taiḥ//

"The Saptarṣis, desiring offspring, were born here in the Dvapara : they desired to protect their lineage, therefore death was conquered by them".

Thus various passages acribe the birth or appearance of the Saptarṣis to either the Kṛta, Tretā or Dvāpara Yugas.

The tradition of the appearance of Saptarṣis in the Dvāpara Yuga may be in some measure derived from an association between the identities of certain of the Ṛṣis in the Sāvarṇi Manvantara—notably Droṇa, Aśvatthāman and Kṛpa—and their wellknown appearance as warriors in the Mahābhārata war, which is consistently said to have taken place at the end the Dvāpara Yuga and shortly before the start of the Kali Yuga. Thus, the Kali Yuga is said to have commenced in the 36th year after the Mahābhārata war, at the moment of Kṛṣṇa's death:

yadaiva bhargavadviṣṇor aṃśo yāto divaṃ dvija/
vasudevakulobhūtas tadaiva kalir āgataḥ/

"When the protion of Lord Viṣṇu, he who was born in the family of Vasudeva, had gone to heaven, O Twice-born, then indeed did the Kali arrive".

saṭtriṃśe to atha saṃprāpte varse kaurvanandanaḥ/
dadarśa viparitāni nimittāni yudhisṭhiraḥ//

"When the 36th year (after the war) had been reached, Yudhisṭhira, the son of the Kurus, observed inauspicious omens (heralding the death of Kṛṣṇa and the start of the Kali Yuga)."

Thus, the fact that such individuals are said in the *Mahābhārata* and elsewhere to have been born shortly before that war implies that, according to this Yuga scheme, such individuals

were born in the Dvāpara Yuga. From this would have arisen the necessity of stating that certain of the Saptarṣi groups—notably that of the Sāvarṇi Manvantara, in which the above individuals are listed—are also at times born in the Dvāpara—rather than in the Kṛta or Tretā-Yuga. An alternative explanation might have been to suggest that these individuals became members of the Saptarṣi group long afterwards, in a different birth and in a different Manvantara: yet such as explanation is never in fact offer in the texts. Indeed, were this so, then it might be expected that in a later birth they would be known by different names; just as the Ṛṣis of the Svāyaṃbhuva Manvantara are said to have been born for a second time under different names, and just a Agastya is said to have been reborn as Dattoli, having been known as Agastya only in the Svāyaṃbhuva Manvantra :

prityāṃ pulastyabhāryāyāṃ dattolis tatsuto 'bhavat
pūrvajanmani so 'gastyah smṛtaḥ svāyaṃbhuve 'ntare//

"Dattoli became his son on Prīti, the wife of Pulastya : in a former birth in the Svāyaṃbhuva age he was known as Agāstya."

Several of the individuals who are listed in the Saptarṣi group of the Sārvani Manvantara are said in the Epic and Purāṇic texts to have been literally fathered by Ṛṣis who are listed in the Saptarṣi group of the present seventh or Vaivasvata Manvantara : as for example Rāma by Jamadagni, Drona and Aśvattāman by Baradvāja, Kṛpa by Gautama, and Gālava by Viśvāmitra. Similarly, the Saptarṣis of the Vaivasvata Manvantara are themselves said to have been fathered by the Ṛṣis listed in the Saptarṣi group of the Svāyaṃbhuva Manantara : as for exampleJamadagni (and Viśvāmitra) by Bhṛgu, Bharadvaja and Gautama by Aṅgiras, and Kaśyapa by Marīci. As was noted earlier, these two Saptarṣi groups of the Svāyaṃbhuva and Vaivasvata Manvantaras are the only two groups which are termed: "The Saptarṣis" in the Epic and Purāṇic texts, apart from within the Purāṇic Manvantara traditions. These three group of Ṛṣis—of the Svāyaṃbhuva, Vaivasvata and Savarṇi Manvantaras—would thus seem to be linked with one another in a way which does not occur with the groups of Saptarṣis in the Manvantara lists. One passage in the *Vāyu* and *Brahmāṇḍa Purāṇas* goes so far as to state that the Ṛṣis of the Svāyaṃbhuva Manvantara were, "after a long time", born again for a second time in the Vaivasvata manvantara—thereby linking the Ṛṣis of these two Menvantaras yet again, to the exclusion of any Ṛṣis of intermediate Manvantaras (since their Vaivasvata rebirth is said to be only their second rebirth)

ādye manvantare 'tītāḥ sargapāvartakās tu ye/
svāyaṃbhuv' ntare pūrvaṃ saptāsan ye maharsayaḥ//
cāksusyāntare' tīte prāpte vaivasvate punaḥ/
....
bhūyah saptarsayas tu evam utpannāḥ sapta mānasāḥ//
putratve kalpitāś caiva svayam eva svayaṃbhuvā/
ṛsayo jajñire dīrghe dvitīyam iti naḥ śrutam//
bhṛgvaṅgirā marīciś ca pulastyaḥ pulahaḥ kratuḥ/
atriś caiva vasisṭhaś ca hy asṭau te brahmaṇah sutāḥ//

"In the first Manvantara these were the past producers of creation : in the Svāyaṃbhuva Manvantara these were formerly the seven Maharṣis. When the period of Cākṣuṣa had passed

and that of Vaivasvata had been reached....They had been the Saptarṣis, born as the seven *Mānasas* (mind-born ones); and having been adopted into sonship by Svāyaṃbuva himself, the Ṛṣis were born for a second time after a long period—so we have heard. Bhṛgu, Aṅgiras and Marīci, Pulastya, Pulaha, Kratu, Atri and Vasiṣṭha : these are the eight sons of Brahmā."

It may be noted that the passage raises a question as to whether *"Bhṛgvaṅgiras"* represents one or two (Bhṛgu, Aṅgiras) Ṛṣis : and while the above passage speaks first of seven Ṛṣis and Mind-born Sons but then of eight Sons of Brahmā, a parallel passage retains the number seven by envisaging "Bhṛgvaṅgiras" in its grammatically correct sense as a single Ṛṣis:

bhṛgvaṅgiras marīcis ca pulastyaḥ pulahaḥ kratuḥ/
atriś caiva vasisṭhaś ca sapta svāyaṃbhuve'ntare//

"Bhṛgvaṅgiras and Marīci, Pulastya, Pulaha, Kratu, Atri and Vasiṣṭha were the seven in the Svāyaṃbhuva age".

This phenomenon of the increasing size and membership of the group of Ṛṣis may be said to be due in large measure to the influence of Bhārgava redactors over the Epic and Purāṇic literature, and has been discussed at length elsewhere.

The fact that the Ṛṣis of the Svāyaṃbhuva, Vaivasvata and Sāvarṇi Manvantaras are often said to be paternally and filially related to one another—in a way which does not occur with the other Ṛṣis in the Manvantara lists—suggests the possibility that the Manvantara tradition of different Saptarṣi groups arose in some measure from an earlier pre-Purāṇic and more generalized conception as to the traditional chronological succession of Ṛṣis: wherein these Ṛṣis were separated from one another by a period of relatively short duration, rather—as in the Purāṇic Manvantara theory—by a period of some 71 × 4,320,000 years of men. Similarly, the Ṛṣis who are listed for both the Vaivasvata and the Sāvarṇi Manvantaras—and to a lesser extent, those listed also for the Svāyaṃbhuva Manvantara—are frequently associated throughout the Epic and Purāṇic texts with kings and Kṣatriyas descended from Manu Vaivasvata : hence in one sense all these Ṛṣis are on one level considered to have lived during the present Vaivasvata Manvantara. It may therefore be suggested that, prior to the formulation of the Purāṇic Manvantara theory, the period of time separating these various groups of Ṛṣis was though to be of relatively short duration.

At this stage it may be noted that the *Yuga Purāṇa* of the *Gārgīya-Jyotisa*—which, as discussed elsewhere by the present writer, may be considered as an early prototype of the classical *Mahā-Purāṇas* and was probably composed between c.50 B.C. and A.D. 100—knows the periods of the Yuga and the Kalpa, but does not mention the Manvantara. Thus for example it states that a Kalpa is constituted of 1,000 (Mahā-Yugas):

pūrve yugasahasrānte kalpo niḥśesa ucyate/

"At the customary end of 1,000 Yugas, the Kalpa, the Kalpa is said to be finished".

The omission of the Manvantara from this computational scheme in the *Yuga Purāṇa* might be interpreted as an indication that the period of the Manvantara was a relatively late addition to the earlier scheme of Yugas and Kalpas. A further such indication may be seen in the fact that, while the Kalpa is divided into exactly 1,000 Maha-Yugas, no such exact division is evident in the number of Mahā-Yugas which constitute a Manvantara. Thus different Purāṇic and astronomical texts give the total as either 71, 71 and a fraction, or 72 Mahāyugas : and in

precise mathematical terms, a complete Manvantara (given a total of 14 Manvantaras in a Kalpa) will last for 1000 ÷ 14 = 71.42 Mahāyugas. Such a mathematical discrepancy in the number of Mahāyugas in a Manvantara is noted for example in the *Mārkaṇḍeya Purāṇa*, which acknowledges the necessity of adding an additional fraction of a Yuga:

caturyugānāṃ saṃkhyātā sādhikā hy ekasaptatiḥ/
manvantaraṃ tasya saṃkhyāṃ mānusābdair nibdha me//

"71 and an excess number of the Four Yugas is a Manvantara : hear from me the reckoning of that in years of men."

Moreover, such a scheme logically necessitates that A Manvantara will end after 42 of a Mahāyuga or in other words, towards the end of a Tretā Yuga : at which point the next Manvantara will commence. Yet such an idea is not in fact put forward in any of the texts presently under discussion, which envisage the Manvantara as also the Kalpa as commencing with a Kṛta Yuga and ending with a Kali Yuga. It would seem unlikely that such inaccuracies and discrepancies in the theory would have been formulated at the same time: since they would otherwise have been combined in a more harmonious system (*e.g.* of 10 Manvantaras in a Kalpa, each consisting of 100 Mahāyugas), and the various texts would not have then disagreed upon the exact number (71, 71+ or 72) of Mahāyugas in a Manvantara.

Having examined such early Purāṇic ideas, one may refer next of the scheme of Yugas and Kalpas evident in the *Ramāyana* and in the *Mahābhārata*. A divergence of views is immediately evident between these Epic texts and the early Purāṇic texts. Vistually the only passage in the *Rāmāyaṇa* which refers in any detail to the Yugas and which occurs in the *Uttara Kāṇḍa* speaks only in terms of a single succession of the four (*viz.* Kṛta, Tretā, Dvāpara and Kali): and it envisages a universal conflagration as occurring at the end of each of these individual Yugas, followed by a reabsorption of All into Brahmā prior to the commencement of the next Yuga. One passage in the *Vana Purvan* of the *Mahābhārata* which is again one of the relatively few passages in this work to make any detailed reference to the Yugas—similarly implies a scheme wherein the four Yugas occupy the total length of the Kalpa : and like both the *Rāmāyaṇa* and the *Yuga Purāṇa*, the passage makes no mention of the period of the Manvantara. The passage speaks of the colours assumed by the Supreme Being (*"Deva"*) in the Kṛta, Tretā, Dvāpara and Kali Yugas, and then related that at the end of these he will destroy the three worlds thereafter sleeping for a period equal to 1,000 times the length of these four Yugas:

śvetaḥ kṛtayuge varṇaḥ pītas tretāyuge mama/
rakto dvāparam āsādya kṛsṇah kaliyuge tatha//
trayo bhagā hy adharmasya tasmin kāle bhavanty uta/
antakākle ca saṃprāpte kālo bhūtvātidārṇaḥ/
trailokyaṃ nāśayāmy ekaḥ kṛtsnaṃ sthāvarajaṅgamam//
....
yāvad yugānāṃ viprarse sahasraparivartanam/
tāvat svapimi viśvātmā sarvalokapitāmahaḥ//

"My colour is white in the Kṛta Yuga, yellow in the Tretā Yuga : having reached the Dvāpara Yuga it is red, and black in the Kali Yuga. In that time (*i.e.* Kali Yuga) there are three

portions of *Adharma* : and when the time of the end has been reached, I alone having become very terrible. Time shall destroy the three worlds entirely, both stationary and mobile. As long as are 1,000 revolutions of the Yugas, *O Viprarsi,* for so long do I sleep, the soul of the universe, the grandsire of all the worlds".

The description in this passage continues with the start of a new Kṛta Yuga : yet it may be questioned whether this is conceived as occurring within the same Kalpa, since the passage related that when this new Kṛta Yuga arrives it is heralded by the birth of a Brahmin called Kalki who destroys all things as he brings the former Yuga to an end.

yadā candraś ca sūryaś ca tathā tisyabṛhasptī/
ekarāśau samesyanti prapatsyati tadā kṛtam//

....

kalkir visnuyaśā nāma dvijaḥ kālapracoditaḥ/
utpatsyate mahāvīryo mahābuddhiparākramaḥ//

....

utthito brāhmaṇo dīptaḥ ksayāntakṛd udāradhīḥ/
sa saṃkṣepo hi sarvasya yugasya parivartakaḥ//

"When the moon and the sun, and Tisya and Bṛhaspati, move together into the same *Rāśī*, then will the Kṛta approach.... Kalki, called Vīsṇuyaśas, a Twice-born, impelled by Time, will be born—of great energy, and of great intellect and power....Born a brilliant and highly intelligent Brahmin, creating the end through destruction, he will cause the destruction of the whole Yuga, bringing it to an end."

In this passage, the reign of Kalki—which occurs at the end of the Kali Yuga and at the start of a new Kṛta Yuga—might be seen as heralding the start not only of a new Yuga but also of a new creation or in other words, the end of the Kali Yuga might here be interpreted as heralding the end of a day of Brahmā or of a Kalpa, which is followed by the destruction of all beings through the agency of Kalki. Such a possible interpretation will be further discussed below. However, a further passage in the *Mahābhārata*—in the *Śānti Parvan*—provides a much clearer indication that such a conception of a single succession of four Yugas constituting the total extent of a day of Brahmā was at one stage accepted within the theory of Yugas and Kalpas. At in the passage from the *Vana Parvan,* the *Śānti Parvan* passage makes no mention of the Manvantara as a unit of time : although it does speak of certain Manus as living within each day of Brahmā. According to the Purāṇic Manvantara scheme—as has already been noted—each of the 14 Manus (and Saptarṣi groups) is said to have lived during a single Kalpa or day of Brahmā. However, this *Śānti Parvan* passage, in giving an account of the different births of Brahmā, provides an idea which differs markedly from that in the Purāṇas. The passage relates that in one of his births Brahmā instructed manu *Svārocisa* in the Vedas during the Kṛta Yuga, who passed on the knowledge to his son : but when the Kṛta Yuga ended and the Tretā Yuga came, the knowledge was lost. Brahmā thereafter passed through successive births : until in his seventh (present) birth he instructed Dakṣa, who in turn passed on the knowledge to Āditya his eldest son, from whom Vivasvat obtained it—and at the start of the Tretā Yuga Vivasvat gave the knowledge to Manu, who passed it on to his son Ikṣvāku:

tato 'tha varado devo brahmalokapitāmahaḥ/
asṛjat sa tadā lokān kṛtsnān sthāvarajaṅgamān//
tataḥ prāvartata tadā ādau kṛtayugaṃ śubham//
tenaivādyéna dharmeṇa brahmā lokavisargkṛt/
pūjayāmāsa deveṣaṃ hariṃ nārāyaṇaṃ prabhum//
dharmapratisṭhāetoś ca manuṃ svārocisaṃ tataḥ/
adhyāpayāmāsa tadā lokānāṃ hitakāmyayā//
tataḥ svārociṣaḥ putraṃ svayaṃ śaṅkhapadaṃ nṛpa/
adhyāpayat purā vyagraḥ sarvalokapatir vibhuḥ//

**** **** ****

tataḥ so 'ntardadhe bhūyaḥ prāpte tretāyuge punaḥ/

**** **** ****

kṛtādau kuruśārdūla dharmam etam adhītavān/
vīraṇaś cāpy adhītyainaṃ raucyāya manave dadau//

**** **** ****

yad idaṃ saptamaṃ janma padmajaṃ brahmaṇo nṛpa/
tatraiṣa dharmaḥ kathitaḥ svayaṃ nārāyaṇena hi//
pitāmahāya śuddhāya yugādau lokadhāriṇe/
pitāmahaś ca dakṣāya dharmam etaṃ purā dadau//
tato jyesṭhe tu dauhitre prādād dakṣo nṛpottama/
ādityc savitur jyesṭhe vivasvāñ jagṛhe tataḥ//
tretāyugādau ca punar vivasvān manave dadau/
manuś ca lokabhūtyarthaṃ sutāyekṣvākave dadau//

"Then the God, the bestower of boons, the grandsire of Brahmāloka, created all the worlds, moveable and immovable. At the start he set in motion the auspicious Kṛta Yuga: then indeed *Sātvata* Dharma pervaded and was established in the worlds. Through that the first Dharma Brahmā, the creator of the worlds, paid homage to Lord Hari Nārāyaṇa, the supreme lord of the gods. Then, for the perseverance of Dharma, he instructed manu Svārociṣa through desire for the welfare of the worlds: and Svārociṣa, the intent and mighty lord of all the worlds, of old instructed his own son Śaṅkhapada, O prince. ....Then that (teaching) became lost, once the Tretā Yuga had arrived. At the start of the Kṛta, O tiger of the Kurus, having studied this Dharma, Vīraṇas gave it to Raucya Manu. ....This is the seventh birth of Brahmā, from a lotus, O prince : here this Dharma was spoken by Nārāyaṇa himself to the pure Grandsire, he who upholds the worlds, at the start of the Yuga. The Grandsire formerly gave this Dharma to Dakṣa : then Dakṣa gave it to the eldest son of his eldest daughter, O best princes, to Āditya the eldest of Savitṛ : Vivasvat then took it. At the start of the Tretā Yuga, once again, Vivasvat gave it to Manu : and Manu, for the sake of the well-being to the worlds, gave it to his one Ikṣvāku".

The passage speaks of no further births of Brahmā after this present seventh birth. It clearly indicates that only one Manu is here considered to exist during each period of Brahmā—or indeed, during an entire lifetime of Brahmā, prior to his continual rebirth. It also indicates that such a period of time is thought to consist of only a single Mahāyuga or succession of the

four Yugas: with Dharma being promulgated in the Kṛta Yuga, being passed on through the Tretā Yuga, and being then lost—only to be promulgated anew in the next Kṛta Yuga, which follows after a new birth of Brahmā. It may also be noted that the passage mentions *Raucya* Manu, placing him after Svārocisa, Manu and before Vaivasvata Manu—in marked contrast to the Purāṇic manvantara tradition, wherein Raucya of Ruci is the 13th Manu. The passage also mentions that the second birth of Brahmā was the *Cākṣuṣa* birth, wherein he was born from the eyes of Nārāyaṇa:

yad āsīc cākṣuṣaṃ janma dvitīyaṃ brahmaṇo nṛpa

"(Which) was the Cākṣuṣa birth, the second (birth) of Brahmā, O prince". The term used here might be seen as providing a prototype for the name of the sixth or Cākṣuṣa Manvantara in the Purāṇic Manvantara scheme : although it again privides a contrast with that scheme, since the Cākṣuṣa birth is here termed the second birth, while the Cākṣuṣa Manvantara is the sixth Manvantara and immediately precedes the Vaivasvata Manvantara. This *Śānti Parvan* passage—and possibly also the passage quoted earlier from the *Vana Parvan*—may accordingly be taken to indicate the *Mahābhārata* holds to a different theory of Yugas from that which is evident in the early Purāṇic texts : namely one wherein a single succession of the four Yugas constitutes the total extent of a Kalpa or day of Brahmā (or indeed, in the *Śānti Parvan* passage, of a lifetime of Brahmā), and wherein the length of such a Kalpa is also the period of time over which presides one Manju (although the term Manvantara is not used the above Epic contexts). Since the period of the Manvantara is not referred to in these Epic passages, it may be inferred that the Manvantara was not consistently considered in the Epic as being a constituent a part of the units of Yuga and Kalpa : a conclusion which has been suggested also by the omission of the Manvantara from the scheme in the *Yuga Purāṇa*. It may also be observed that neither the *Mahābhārata* nor the *Yuga Purāṇa* refers to Dharma or the Vedas as being taught by the Saptarṣis, as occurs in the Purāṇic Manvantara theory : and the *Mahābhārata* on the contrary relates that they were taught by Brahmā himself. This may accordingly be taken as a further indication that the assimilation of both the Saptarṣis and the Manus into the scheme of Yugas and Kalpas occurred only at a relatively late and essentially post-Epic stage in the formulation of these traditions : while conversely such passages as those just discussed from the *Mahābhārata* may be seen as precursors of the developed Manvantara theory as it is to be found in the early Purāṇic texts.

According to the scheme in the *Śānti Parvan* of the *Mahābhārata*, the seventh birth of Brahmā—which is said to be the period of Manu Vaivasvata—is considered as the present age within which there live the kings descended from that Manu, commencing with Ikṣvāku. According to this passage, therefore, there should have occurred within this period of the seventh birth of Brahmā the births not only of the Saptarṣis headed by Viśvāmitra—who are consistently associated throughout the Vedic, Epic and Purāṇic texts with Ikṣvāku and the Ikṣvākus, hence also with the Tretā Yuga of this period within which Ikṣvāku is said in the above passage to have lived—but also of those who appear in the Purāṇic lists as the Saptarṣis of the Sāvarṇi Manvantara, and who took part in the Mahābhārata war which occurred in the Dvāpara Yuga of this seventh of Vaivasvata period. Moreover, the Saptarṣis who appear in the Purāṇic lists as the Ṛṣis of the Svāyaṃbhuva Manvantara (Marīcī etc.) are consistently said to

be those sons first created by Brahmā before all other gods, Demons and Men : and they are thus evidently to be associated with the start of a new creation and thus with the first or Kṛta Yuga of such a creation. It may therefore be suggested that at one stage in the formulation of this tradition—prior to the multiplication of Saptarṣi groups in the Manvantara lists of the Purāṇic texts—each of these three groups was considered to have lived at different periods within the same Kalpa or day of Brahmā (or birth of Brahmā, in terms of the *Śānti Parvan* conception) : just as the members of all three groups are in place associated with kings who are said to have lived during the present age of Manu Vaivasvata. Hence, given the varying traditions noted earlier in the Purāṇic texts as to the appearance of Saptarṣis during either the Kṛta, Tretā or Dvāpara Yugas, it may be suggested that at an early pre-Purāṇic stage in the formulation of this tradition, each of these three groups was considered to have lived during the different Yugas of the same Kalpa : such a Kalpa possessing only a single succession of the four Yugas. At a subsequent stage, with the division of the Kalpa into 14 separate periods or Manvantaras each containing 71.42 Mahāyugas, this tradition was expanded : so that different groups of Saptarṣis were formulated and considered to appear within different Manvantaras. An initial reason for the formulation of such a tradition and for the multiplication of Saptarṣi groups may perhaps be traced in the first instance to the acknowledgement (noted above) of two main separate lists of Saptarṣi group whence each group was ascribed whence each group was ascribed to a different period of time in order to emphasise the distinction and separation between the two. Thus, once the acceptance of at least two different Saptarṣi groups was acknowledged, the way was thereafter open for the multiplication of the number of Saptarṣi groups which occurs within the Purāṇic Manvantara theory. Any number of Saptarṣi groups might then in theory have been formulated : and the choice of such a number as 10 might have been a logical step since then a Manvantara would have been divided into an exact number or 100 Mahāyugas given a total of 1,000 Mahāyugas in a Kalpa. The choice of the number 14 would, however, appear to have been made partly due to the particular significance of the number 7. The peculiar importance of the number 7 in Indian and many other cultures is wall-attested, and needs little further comment : one may consider for example, the seven Ṛṣis, seven Mothers, seven *Kṛttikās,* seven Worlds and seven Hells, seven Continents, seven Footsteps, seven Tongues and seven Rays of Agni, seven Horses of the Sun, seven *Cakras* and seven *Prāṇas* and innumerable further instances of the importance and symbolic significance attached to this number. In the passage cited previously from the *Śānti Parvan* of the *Mahābhārata,* the present age of Manu Vaivasvata is said to be the period of the seventh birth of Brahmā : it is also considered as the final age, and no further births of Brahmā are referred to. Hence, given that the present age is considered as the seventh age, it may be seen that the Purāṇic Manvantara theory—in accepting the present age as the seventh age, and in speaking of a total of 14 ages in a Kalpa—propounds that an equal length of time as has passed in the Kalpa is also to come about in the future. There is thus a fundamental difference in outlook such passages in the *Mahābhārata* and in the Purāṇas : for while the *Mahābhārata* views the present seventh age as being at the end of time and might be siad to envisage the reign of Kalki as ushering in a universal destruction as at the end of the Kalpa—the Purāṇic Manvantara theory takes a different perspective and places the present seventh age at the

centre of time thereby adopting the Epic view that the present age is the seventh, but propounding the view that a further seven ages are yet to come. In respect of the views put forward in these texts on the role of Kalki, it has been plausibly suggested that the concept of Kali may owe its origin in some measure to Jewish, Christian, Zoroastrain and other concepts, wherein a messianic figure will appear at the end of time to destroy the present evil world-order, and to usher in a new golden age quite removed from the present order. The passage cited earlier from the *Vana Parvan* of the *Mahābhārata* would in certain respects appear to accord with such a view, envisaging the appearance of Kalki as hearalding the destruction of all beings at the end of the present age—while yet also accommodating this to the further view of a continuation into a new Kṛta Yuga or golden age, which is seen in a sense as re-creation of the former world-order. One may compare with this the conception in the *Yuga Parvan* passage and which envisages the total destruction at the end of the Kali Yuga being followed by the commencement of a new Kṛta Yuga—which is again a re-creation of the type of world-order which had previously obtained. But the *Yuga Purāṇa* refers neither to Kalki nor to any Manu or group of Saptarṣis : and this might be taken to imply once again that the Yuga and Kalpa theory was at one time quite independent both of the Manvantara theory and also of the messianic Kalki conception.

In the divergence between Epic and Purāṇic views, the *Harivaṃśa* and the *Matsya Purāṇa* may be seen to represent in a sense an intermediate stage between the two views : for it has been seen that they both list a total of 8 Saptarṣi groups in Manvantaras—namely the 7 Saptarṣi groups down to the "present age", together with one further group whose members—although they took part in the Mahābhārata war of the present age—are now considered to form a Saptarṣi group of a future age. In the other early Purāṇic texts, the full number of 2×7 Saptarṣi groups has been formulated, and the embryonic theory of the Epics has reached a considerably fuller stage of development.

Four main stages of development within the theories of Yugas, Kalpas and Manvantaras may thus be suggested in respect of the assimilation of the Saptarṣis to these. (1) The first main stage is constituted of the recognition—first evident in the Epic texts—that there were in existence not one but two main lists of the Saptarṣi group : namely the list headed by Viśvāmitra on the one hand, and the list headed by Marīci on the other hand. (2) The second main stage ascribes the appearance of each of these groups on the earth to a different period of time, and to a different Yuga within a single Kalpa—as based upon the pre-Manvantara Yuga Kalpa conception of the Epic texts : namely the latter group to the Kṛta Yuga, and the former group to the Tretā Yuga. (3) The third main stage formulates a further group of Saptarṣis—comprising Rāma, Kṛpa, Drona and others—and ascribes their appearance to the Dvāpara Yuga of the same Kalpa. All three of these stages still presuppose the type of outlook which is presented in the *Śānti Parvan* passage of the *Mahābhārata*, wherein a single succession of the four Yugas constitutes the total extent of a Kalpa. (4) The fourth main stage then assimilates all three of these groups to the developing post-Epic scheme of 14 Manvantara : thereby greaty increasing the length of time which is thought to separate the appearance of each of these groups on the earth and also formulating and introducing various other Manvantara 2-6, and secondly, as in the other early Purāṇic texts, also for Manvantaras 9-14. It may be concluded

that, while the fourth of these stages is that presented in the early Purāṇas, it nonetheless presupposes the (pre-Purāṇic) second and third stages of development : traces of which may still be discerned in the varying early Purāṇic traditions which ascribe the appearance of the Saptarṣi groups on earth to either the Kṛta, Tretā or Dvāpara Yugas. Conversely, while the first of these stages is evident in the *Mahābhārata,* the remaining stages are essentially post-Epic—as indeed is the Manvantara theory itself which, while suggested in embryonic form in the later portions of the *Mahābhārata,* gains its essential features and character only in the early Purāṇas.

Table 1 : The Manvantara Lists of the Saptarṣi Group—Harivaṃśa (7.7-44)

Manvantara	*Saptarṣis*
Svāyaṃbhuva	Marīci, Atri, Aṅgiras, Pulastya, Pulastya, Pulaha, Kratu, Vasiṣṭha.
Svārocisa	Aurva son of Vasiṣṭha, Stamba Kāśyapa, Prāṇa, Bṛhaspati, Datta, Atri (or Detto'tri), Cyavana.
Auttami	7 sons of Vāsiṣṭha called Vāsiṣṭhas : sons of Hiraṇyagarba, born ūrjāḥ/ strong.
Tāmasa	Kāvya, Pṛthu, Agni, Jahnu, Dhātṛ, Kapīvān, Akapīvān.
Raivata	Vedabāhu, Yadudhra, Muni Vedaśiras, Hiraṇyaloma, Parjanya, Urdhvabāhu Somaja, Satyanetra Ātreya.
Cākṣuṣa	Bhṛgu, Nabha, Vivasvat, Sudhāman, Virajas, Atināman, Sahiṣṇu.
Vaivasvata	Atri, Vasiṣṭha, Kaśyapa, Gautama, Bharadvāja, Viśvāmitra, Jamadagni son of Ṛcīka.
Sāvarṇi	Rāma, Vyāsa Dīptimat Ātreya, Drauniraśvatthāman Bhāradvāja, Śaradvat Gautama son of Gotama, Gālava Kauśika, Ruru Kāśyapa.
	Ṛṣis for remaining 6 Manvantaras added by later hand : listed in Appendix 1.1 of Critical Edition.

Table 2 : The Manvantara Lists of the Saptarṣi Group — Matsya Purāṇa (9.4-36)

Manvantara	*Saptarṣis*
Svāyaṃbhuva	Marīci, Atri, Aṅgiras, Pulaha, Kratu, Pulastya, Vasiṣṭha.
Svārociṣa	Datta, Niścaya, Vanastamba, Prāṇa, Kaśyapa, Aurva, Bṛhaspati.
Auttami	the ūrjāḥ : Kaukaruṇḍi, Dalbhya, Śaṅga, Pravahaṇa, Śiva, Sītā, Sasmita.
Tāmasa	Kavi, Pṛthu, Agni, Akapi, Kapi, Jalpa, Dhīmān.
Raivata	Devabāhu, Subāhu, Parjanya, Somapa, Muni, Hiraṇyaroma, Saptāśva.
Cākṣuṣa	Bhṛgu, Sudhāman, Virajas, Sahiṣṇu, Nāda, Vivasvat, Atināman.
Vaivasvata	Atri, Vasiṣṭha, Kaśyapa, Gautama, Bharadvāja, Viśvāmitra, Jamadagni.
Sāvarṇi	Aśvattāman, Saradvat Kauśika, Gālava, Śatānanda, Kāśyapa, Rāma.
	"There will be another 6 Manus after Sāvarṇi : Raucya, Bhautya, Merusāvarṇi Ṛta, Ṛtadhāman, Visvaksena." (Ṛṣis not listed).

Table 3 : The Manvantara Lists of the Saptarṣi Group—Mārkaṇḍeya Purāṇa (67.4, 73.13, 74.59,75.73-74,76.54,89.9-10,80.4,94.8-30,100.31)

Manvantara	*Saptarṣis*
Svāyaṃbhuva	Marīci, Atri, Aṅgiras, Pulastya, Pulastya, Pulaha, Kratu, Vasiṣṭha.
Svārociṣa	Urja, Stamba, Prāṇa, Dattoli, Ṛsabha, Niścara, Arvavīraṭ.
Auttami	7 sons of that Manu.
Tāmasa	Jyotirdhāman, Pṛthu, Kāvya, Caitra, Agni, Valaka, Pīvara.
Raivata	Hiraṇyaloman, Vedaśrī, Urdhvabāhu, Vedabāhu, Sudhāman, Prajanya mahāMuni, Vasiṣṭha.
Cākṣuṣa	Samedhas, Virajas, Haviṣmat, Unnata, Madhu, Atināman, Sahiṣṇu.
Vaivasvata	Atri, Vasiṣṭha, Kaśyapa, Gautama, Bharadvāja, Viśvāmitra, Jamadagni son of Ṛcīka.
Sāvarṇi	Rāma, Vyāsa, Gālava, Dīptimat, Kṛpa, Ṛṣvaśṛṅga, Droṇi.
Dakṣa-sāvarṇi	Medhātithi, Vasu, Satya, Jyotismat Dyutimat, Sabala, Haryavāhana.
Brahmā-sāvarṇi	Āpomūrtti, Haviṣmat, Sukṛtī, Satya, Nābhāga, Apratima, Vāśiṣṭha.
Dharma-sāvarṇi	Haviṣmat, Vasiṣṭha, Aruṇi, Niścara, Anagha, Viṣṭi, Agnideva (Ṛṣṭi)-
Raudra-sāvarṇi	Dyuti, Tapasvin, Sutapas, Tapomūrtti, Taponidhi, Taporati, Tapodhṛti.
Raucya	Dhṛtimat, Avyaya, Tattvadarśin, Nirutsuka, Nirmoha, Sutapas, Nisprakampa.
Bhautya	Agnīdhra, Agnibāhu, Śuci, Yukta, Mādhava, Śukra, Ajita.

Table 4 : The Manvantara Lists of the Saptarṣi Group—Viṣṇu Purāṇa (3.1.11-32, 3.2.17-42)

Manvantara	*Saptarṣis*
Svāyaṃbhuva	Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu, Vasiṣṭha.
Svārociṣa	Urja, Stamba, Prāṇa, Dattoli, Ṛsabha, Niścara, Unvarīvaṭ.
Auttami	7 sons of Vasiṣṭha
Tāmasa	Jyotirdhāman, Pṛthu, Kāvya, Caitra, Agni, Vanaka, Pīvara.
Raivata	Hiraṇyaroman, Vedaśrī, Urdhvabāhu, Vedabāhu, Sudhāman, Prajanya Mahāmuni,
Cākṣuṣa	Samedhas, Virajas, Haviṣmat, Uttama, Madhu, Atināman, Sahisṇu.
Vaivasvata	Vasiṣṭha, Kāśyapa, Atri, Jamadagni Gautama, Viśvāmitra, Bharadvāja.
Sāvarṇi	Dīptimat, Gālava, Rāma, Kṛpa, Drauṇi, Vyāsa, Ṛsyaśṛṅga.
Dakṣa-sāvarṇi	Śaba, Dyutamat, Bhavya, Vasu, Medhādhṛti, Jyotismat, Satya.
Brahmā-sāvarṇi	Havismat, Sukṛti, Satya, Apomūrti, Nābhāga, Apratimaujas, Satyaketu.
Dharma-sāvarṇi	Niścara, Agnitejas, Vapumat, Viṣṇu, Āruṇi, Havismat, Anagha.
Rudra-sāvarṇi	Tapasvin, Sutapas, Tapomūrti, Taporati, Tapodhṛti, Dyuti, Tapodhana.
Raucya	Nirmoha, Tattvadarśin, Niprakampa, Nirutsuka, Dhṛtimat, Avyaya, Sutapas.
Bhautya	Agnibāhu, Śuci, Śukra, Māgadha, Agnidhra, Yukta, Ajita.

Table 5 : The Manvantara Lists of the Saptarṣi Group—Brahmāṇḍa Purāṇa. (1.2.13.103: 1.2.36 17-18, .38, 47-48, .61-63, .77-78; 1.2.38.26-30; 3.4.1.9-12, .62-64, .69-71, .78-80, .91-93, .102-103, 112-114)

Manuvantara	*Saptarṣis*
Svāyaṃbhuva	(Bhṛgu) Aṅgiras, Mārīci, Pulastya, Pulastya, Pulaha, Kratu, Atri, Vasiṣṭha.
Svārociṣa	Urja Vāsiṣṭha, Stamba Kāśyapa, Prāṇa Bhārgava, Ṛṣabha Āṅgirasa, Dattotri Paulastya, Niścala Ātreya, Arvarīvat Paulaha.
Auttami	7 sons of Vasiṣṭha called 7 Vāsiṣṭhas.
Tāmasa	Kāvya Āṅgirasa, Pṛthu Kāśyapa, Agni Ātreya, Jyotirdhāman Bhārgava, Caraka Paulaha, Pīvara Vāsiṣṭha, Caitra Paulastya.
Raivata	Devabāhu Paulastya, Sudhāman Kāśyapa, Hiraṇyaroma Āṅgirasa, Vedaśrī Bhārgava, Ūrdhvabāhu Vāsiṣṭha, Parjanya Paulaha, Satyanetra Ātreya.
Cakṣuṣa	Uttama Bhārgava Haviṣmat Āṅgirasa, Sudhāman Kāśyapa, Virajas Vāsiṣṭha, Atināman Paulastya, Sahisṇu Paulaha, Madhu Ātreya.
Vaivasvata	Viśvāmitra son of Gādhi Kauśika, jamadagni, Bhārgava s/o Aurva, Bharadvāja s/o Bṛhaspati, Gautama Śaradvat Autathya, Atri s/o Svayambhu, Vāsiṣṭha Vasumat, Vatsara Kāśyapa.
Sāvarṇi	Gālava, Kauśika, Jāmadagnya Bhārgava, Dvāipāyana Vāsiṣṭha, Kṛpa Śāradvat, Dīptimat Ātreya, Ṛṣyaśṛṅga Kāśyapa, Drauṇiraśvatthāman Bhāradvāja.
Meru-sāvarṇi	Medhātithi Paulastya, Vasu Kaśyapa Jyotiṣmat (or Rohita-s, s/o Dakṣa) Bhārgava, Dyutimat Āṅgirasa, Vasinas Vāsiṣṭha, Havyavāhana Ātreya, Sutapas Paulaha.
Dharma-sāvarṇi	Haviṣmat Paulaha, Sukīrti Bhārgava, Apomūrti Ātreya, Āpava Vāsiṣṭha, Apratima Paulastya, Nābhāga Kāśyapa, Abhimanyu Āṅgirasa.
Brahmā-sāvarṇi	Haviṣmat Kāśyap, Vapusmat Bhārgava, Āruṅi Ātreya, Naga, Vasiṣṭha, Puṣṭi Āṅgirasa, Niścara Paulastya Atitejas Paulaha.
Rudra-sāvarṇi	Dyuti Vāsiṣṭha, Sutapas Ātreya, Tapomūrti Āṅgirasa, Tapsavin Kāśyapa, Tapodhana Paulastya, Taporati Paulaha, Tapodhṛti Bhārgava.
Raucya	Dhṛtimat Āṅgirasa, Avyaya Paulastya, Tattvadarśin Paulaha, Nirutsuka Bhārgava, Nisprakampya Ātreya, Nirmoha Kāśyapa, Sutapas Vāsistha.
Bhautya	Agnīdhra Kāśyapa, Māgadha Paulastya, Agnibāhu Bhārgava, Śuci Āṅgirasa, Śukra Vāsiṣṭha, Yukta Paulaha, Svājita Ātreya.

Table 6 : The Manvantara Lists of the Saptarṣi Group—Vāyu Purāṇa 1.31.15-17;2.1.15-16, .35, .40-42, .53-5, 65-66; 2.3.24-28; 2.38.9-12, 66-68, .73-74, .81-83, .96-97, .106-108, .116.

Manvantara	*Saptarṣis*
Svāyaṃbhuva	(Bhṛgu) Aṅgiras, Mārīci, Pulastya, Pulastya, Pulaha, Kratu, Atri, Vasiṣṭha.
Svārocisa	Urja Vāsiṣṭha, Stamba Kāśyapa, Droṇa Bhārgava, Ṛṣabha Āṅgirasa, Dattatri Paulastya, Niścala Ātreya, Dhāvat Paulaha.
Auttami	Omits Ṛṣis.
Tāmasa	Kāvya (&) Harsa, Pṛthu Kāśyapa, Agni Ātreya, Jyotirdhāman Bhārgava, Vanapīṭha Paulaha, Gotra Vāśiṣṭha, Caitra Paulastya.
Raivata	Vedabāhu Paulastya, Yajurnāman Kāśyapa, Hiraṇyaroma Aṅgirasa, Vedaśrī Bhārgava, Ūrdhvabāhu Vāsiṣṭhia, Parjanya Paulaha, Satyanetra Ātreya.
Cākṣuṣa	Unnata Bhārgava, Havismat Āṅgirasa, Sudhāman Kāśyap, Virajas Vāsiṣṭha, Atimāna Paulastya Sahiṣṇu Paulaha, Medhu Ātreya.
Vaivasvata	Viśvāmitra son of Gādhi Kauśika, Jamadagni s/o Ūru Bhārgava, Bharadvāja s/o. Bṛhaspati, Gautama Śaradvat Autathya, Atri s/o Svayaṁbhu, Vasumat s/o Vasiṣṭha, Vatsara Kāśyapa.
Sāvarni	Galay Kauśika, Jāmadagnya Bhārgava Dvaipayana Vasiṣṭha, Kṛpa Śaradvat, Diptimat Ātreya, Rsyaśṛṅga Kāśyapa, Droniraśvathaman Bhardvaja.
Meru Sāvarni (or Rohita-s s/o Paksa	Medhatithi Paulastya, Vasu Kāsyapa, Jyotismat Bhargava, Dyutimat Āṅgirasa, Vasita Vāsiṣṭha
Dhama-Savarni)	Havyavahana Atreya, Sutopas, Paulaha : Harismat Paulaha, Sukirte, Bhargava, Afratime, Atrey Vasiṣṭha, Pratipa, Paulastya, Nabhaga, Kāśyapa, Abhimanu Angirasa.
Brahmā-sāvarṅi	Haviṣmat Kāśyapa, Vapuṣmat Bhārgava, Vāruṅi, Ātreya, Bhaga Vāsiṣṭha, Puṣti Āṅgirasa, Niścara Paulastya, Agnitejas Paulaha.
Rudra-sāvarni	Kṛti Vāsiṣṭha, Sutapas Ātreya, Tapomūrti Āṅgirasa, Tapasvin Kāśyapa, Tapo, śayāna Paulastya, Taporati Paulaha, Tapomati Bhārgava.
Raucya	Dhṛmat Āṅgirasa, Pathyavat Paulastya, Tattvadarśin Paulaha, Nirutsuka Bhārgava, Nisprakampa Ātreya, Nirmoha Kāśyapa, Svarūpa Vāsiṣṭha.
Bhautya	Agnidhra Kāśyapa, Māgadha Paulastya, Agnibāhu Bhārgava, Śuci Āṅgirasa. (Omits other 3 Ṛṣis).

SAPTAMĀTṚ (S)

Saptamātṛs are the seven goddesses named Brahmāṇī, Vaisṇavī, Māheśvarī, Kaumārī, Vārāhī, Indrāṇī and Cāmuṇḍī.

Some are of opinion that the Saptamātṛs are connected with Śiva. Their names reveal that they were born from the bodies of Brahmā, Viṣṇu and such other gods. There is another story that when Śiva and Viṣṇu joined together and tried to kill the Asura named Andhaka and failed, they created the seven mothers to kill the Asura. From each drop of blood of Andhakāsura that fell on the ground an *asura* arose. These seven drank the bood of the *asura* without allowing it to fall on the ground and so it became easy for Śiva to kill the *asura*.

There is a story in Vāmana Purāṇa, Chapter 56, about the birth of the Saptamātṛs, as

follows : In olden days a fierce war broke out between the *devas* and the *asuras*. When the fierce Asuras Caṇḍa and Muṇḍa were killed the famous *asura* named Raktabīja entered the battlefield with an aksauhiṇī of army (21870 chariots, so many elephants, 65610 horses and 109350 infantry). Seeing this immense army of the *asuras* drawing near, Kauśikī, Maheśvarī and Kālīmade a loud roaring sound. Then from the mouth of Maheśvarī, Brahmāṇī came out seated on a swan and wearing rosary and water pot. From her eyes Maheśvarī with three eyes came out seated on a bull and wearing great snakes as bangles and ear-rings and holding a trident. From the loins came out Kaumārī, seated on a peacock and holding a lance. The beautiful Vaisṇavī came out form her hand, seated on Garuḍa, holding a conch, discus, club, sword, the bow śārṅga and arrow. From her posterior came out the horrible Vārāhi (Boar) with a great pestle, seated on the Nāga (serpent) Śeṣa, and furrowing the ground with her fierce tuskas. From her heart came out the awful Nārasiṁhī (woman-lion) with fierce claws, who at the shaking of her mane displaced the planets and the stars, and from her foot Cāmuṇḍī came out.

SAPTANĀGA (S)

(Seven serpents). The Saptanāgas are Ananta, Takṣaka, Karka, Padma, Mahāpadma, Śaṅkhaka and Gulika. All of them should be consecrated in temples as wearing Brahmā-string and having the face with the expanded hood of a serpent. (Ani Purāṇa, Chapter 51).

SAPTARṢIS

(The seven hermits). A group of hermits. There are seven hermits in this group. The Saptarṣis in each Manvantra (age of Manu) are different. As there are fourteen Manvantaras before a great deluge, by that time ninety-eight Saptarṣis will be born and dead. The father of the Saptarṣis in each Manu's age will be different. The Saptarṣis of the present Manu's age, Marīci, Aṅgiras, Atri, Pulastya, Vasiṣṭha, Pulaha and Kratu are the mental sons of Brahmā.

SAPTASĀRASVATA

A holy place situated within Kuruksetra. This is a holy bath dedicated to Sarasvatī. Mention is made in Mahābhārata, Śalya Parva, Chapter 37, Verse 61, that during his pilgrimage Balabhadrarāma visited this holy both.

ŚARALOMĀ

A Maharsi, the father of Dāśūra. Vasiṣṭha once told Śrī Rāma the story of Dāśūra to prove that the world is all an illusion.

Dāśūra was the only son of Śaralomā, a Muni, who performed *tapas* in the plains of the mountain in Magadha. Dāśūra too did *tapas* in another part of the mountain. Dāśūra too did *tapas* in another part of the mountain. While the father and the son were living happily the father entered Samādhi and the son wept over the loss of his father. Then a forest-nymph comforted him with celestial advice.

Dāśūra performed his father's obsequies. He began thinking that the earth was impure and that the top of trees was pure and decided to do *tapas* in such a manner that he got power to sit on the branches and leaves of trees. Accordingly he made a big pit of fire and began

making offerings of flesh cut from his body into the fire. Agnibhagavān (Fire-deity) appeared and asked him to choose the boons he wanted. Dāśūra told Agni as follows : "Oh Lord; I do not find any pure spot on this earth, which is full of created living beings. You should therefore, grant me the power to live on the tops of trees." Agni granted him the boon.

Dāśūra then climbed a big tree in the forest and occupied, without the least fear, a tender left at the top of the topmost branch of the tree. He there assumed the Padmāsana (the lotus seat for meditation). His mind was functioning actively as it had not been turned inwards into true knowledge. With his mind in such a state he performed yajña. He continued performing yajñas like *gomedha*, a *yamedha*, etc., mentally for ten years. Then self-illuminating knowledge arose in his mind and he saw a beautiful forest-nymph seated beautifully attired at the end of the tender leaf on which he was sitting. She was looking very sad, her head bent down. Dāśūra asked her, who she was so much beautiful and attractive as to evoke love even in Kāma (the God of love). She answered him in a sweet voice as follows : "Very rare desires in life may be got if great men, are requested for. I am the forest-nymphs of his forest beautified by the tree you sit on and by trees and creepers equally beautiful. An assembly of the forest-nymphs has been held to celebrate a festival for the worship of Kāmadeva on *trayodasī* in the *śuklapaksa* of the month of Caitra. I too went there, and I, who am childless, felt sorry in mind to see the others petting their children on their laps. But, why should I be sad when you, who can give supplicants anything they wish for, are here? You should, therefore, bless me with a child or else I will end my life in fire."

Dāśūra blessed her to have a son within a month. He told her also that it would be difficult for the son to acquire knowledge as he was got on the insistence that she would die in fire unless she got him. He did not grant her request for permission to live with him; he went into the forests leaving her behind him.

The son of the forest-nymph became twelve years old. Then, one day, she took the child to the *Muni*; left it whith him and went away. One day the father began telling the son a story, on the top of the tree, and Vasiṣṭha, who was going by the sky in invisible form to bathe in Kailāsagangā, heard the story. Vasiṣṭha hid himself on the tree and listened to the story.

It was the story of king Svottha that the *muni* was telling his son as follows :—"He was famous for his noble qualities and unique prowess. He possessed three bodies, which possessed capacity to rule the country. One of the three bodies was the best, the other midway between good and bad and the third bad. The very origin of the king was in the wide and extensive sky; like birds he lived in the sky. He built a city in the sky with fourteen streets and three divisions or sectors. There were also forests, woods and mountains for games in the city; seven big tanks, wavy-white with creepers of pearl and two lamps, spreading heat and coolness, burning always. The king, who went about all his time in this vast city, built in it many movable inner dwellings, and they were divided between the upper and lower parts of the city. They were thatched with a kind of black grass. Each inner house had nine doors, some of them windows, which admitted air always. In each house five lamps burned, the lamps resting on three pillars and a white piece of wood. Each house was glitteringly plastered and had courtyards. A particular sect of bhūtas, who ever feared light, guarded the houses. When the houses created thus by magic moved from one place to another, King Svottha enjoyed, like

birds in nests, playing various games therein. The king, who possessed three bodies, used to go out after palying for sometime with the guards, and run about like one possessed of a desire to occupy houses, newly built, and then reach the city, which was like a Gandharva city. Frail and unsettled in mind, the king, off and on, developed a will to die, and accordingly he died. Just as waves come up in the sea, the king used to be born again from the sky and to attend to wordly affairs. At times he used to repent about and weep over his actions asking himself what he, the fool, was doing and why he should be sad like that. At other time he used to feel elated and enthusiastic. Briefly put, he used to be, by turns drinking, walking, jumping, expanding, contracting, feeling, drowsy and then exuberant. The great and handsome king was actually, like the sea, rendered restless by wind, possessed by various moods.

The father was describing a philosophy of life figuratively to his son, but the boy understood nothing. Then, as requested by the son, the father explained to him the meaning of the story as follows:

Svottha was concretised conception born out of the ultimate sky. Conceptions originate and die automatically. The whole visible world is imaginary. The world is there only when there is conception and in its absence no world exists. Brahmā, Viṣṇu, Śiva and Indra are only parts of that conception. It is conception, itself, which creates the world of three cities in nothingness or vacuum. On account of the blessing (will) of that vacuum. On account of the blessing (will) of that fundamental Caitanya (awareness, life) the formless conception attains Brahmanhood (the universal self) and engages itself in the process of creation. The glittering city said to have been created in the sky is the fourteen worlds, the garden in it are forests and woods, the play hills therein are mountains like the Himālayas, Meru, etc. The two eternal lamps of heat and cold of the story refer to the Sun and Moon. The creepers or garlands of pearl refer to rivers. Special gems have been described as tendrils of lotus and fire in the ocean and the seven are described respectively as lotus and the seven tanks. The statement that in this three-tiered city the king of conception built play-houses referred to the creation of individual bodies. The houses were connection as those in the upper, middle and lower parts to denote living beings in the three worlds, Devaloka, Manuṣyaloka and Pātāla. Movement is the journey of bodies due to the flow of Prāṇa (breath). Pieces of wood refer to bones and the plastering is skin. Black grass said to have been used for thatching is hair on the head. The nine doors are the nine openings in the body. Windows refer to the ear, nose etc. the hand arms etc. are roads and the five sense organs, lamps. The guards, who shun and quit light, are the egoes which run away from knowledge and discretion. The king of conception or imagination born form nonmaterial finds enjoyment in the house of the body, but the enjoyment is only ephemeral. Imagination develops a moment and is extinguished, like the lamp, the next moment. The place or status of conceptions in the body may be compared to that of waves in the ocean. When desire takes place for things conceived it returns to the 'body-house', which is to be born, and it ends or perishes on achievement. Rebirth due to desire (will-power) is never for happiness, but is for unending sorrow and pain. The wide world causes sorrow because it is felt to be real. Absence of this feeling ends the sorrow as night swallows clouds. Lamentation is the appeal or expression of the mind remembering forbidden practices in life and Ānanda happiness, is the proud state of mind remembering noble practices.

The three bodies of the king according to the three states—the best or highest, the middle one and the low denote the three attributes (Sattva rajas-tamo gunas) Causative of the existence of the world. The lowest of the attributes (tamoguṇa) or conceptions according to them, getting more and more pain-giving on account of uncultured action lead one to lower forms of life like the worm, tree, grass etc. Conception of real knowledge and truth is realisation of duty, righteousness and wisdom. It is next to the state of salvation called Deveśvara state. Rājasa (the middle attribute) guṇa functions as material activities in the form of attachment to wife, son, wealth, etc. When one has rejected the forms of guṇas (conceptions) and the very conception is thus annihilated, one attains the supreme state. Therefore, Oh! son! you reject all external perceptions, control the mind by itself and completely annihilate all internal and external conceptions. Whether you live in heaven, on earth or in pātāla and do intense *tapas* for thousands of years, unless conception is eliminated you will not attain salvation.

After hearing the above explanation about the illusions in life, from his hiding place Vasiṣṭha went away.

SĀRASVATA

An ancient hermit. It is mentioned in Mahābhārata, Śilya Parva, Chapter 51, Verse 7, that Sārasvata was the son of Dadhīca. Dadhīca once happened to see the celstial maid Alambusā and became excited, and seminal discharge occurred to him. The semen fell in the river Sarasvatī. The river became pregnant and delivered a child. This child grew up and became the famous hermit named Sārasvata.

After the death of the hermit Dadhīci, due to scarcity of rain a great famine occurred which lasted for twelve years. When the famine became unbearable all the hermits on the basin and banks of the river Sarasvatī began to migrate to other places leaving all their possessions behind, to save their lives. But Sārasvata alone remained on the banks of Sarasvatī, living on fish obtained from the river, engaged in meditation and study of Vedas.

After twelve years the famine ended and the country became prosperous as before. The hermits who had gone to other place began to come back to their hermitages. The desire to study Vedas grew up in their minds. But there was not a single person, well-versed in the Vedas, except Sārasvata. So all the hermits accepted him as their teacher. Thus Sārasvata taught the Vedas to Sixtythousand hermits, who had returned to their hermitages.

In course of time the place where the hermitage of Sārasvata stood, became famous under the name Sārasvata Tīrtha. Tuṅgakāraṇya is another name of this place.

In ancient days there were two schemes of study known as 'Kāṇḍānukramapāṭha' and 'Sārasvatapāṭha' for the Taittirīya-collection (Saṃhitā). But today the Kāṇḍānukramapāṭha has become quite extinct. The following is a description, given in Śaṁskāraratnamāla stating how the 'Sārasvatapāṭha' attained so vigorous a vogue.

Once owing to the curse of the hermit Durvāsas, the river Sārasvatī took birth as a woman in the house of a Brahmin, who belonged to the Gotra of Ātreya. Later from that same Brahmin she conceived and gave birth to a son named Sārasvata. The river Sārasvatī herself, taught her son the Vedas completely, and then sent him to Kuruksetra to do penance. As a result of the penance Sārasvata got an original Krampāṭha (serial lessons) of the Taittirīya

Saṁhitā. He taught those serial lessons to his disciples. In course of time these serial lessons got the name Sārasvatapāṭha which earned metaphysical and philosophical importance.

SARASVATĪ

Goddess of learning.

Sarasvati is the duaghter of Brahmā. Kāmadeva was born from Brahmā's heart; Krodha (anger) was born from his eyebrows; Lobha, from his lower lip, Sarasvatī, from his face; the the Sindhus from his genitals, and Nirrti, from his anus.

The following story about the birth of Sarasvatī is from Brahmāṇḍa Purāṇa, Chapter 43:

Brahmā got ready for creation, and while in meditation sattvaguṇa (sublime quality) began swelling up in his mind wherefrom a girl was born. Brahmā asked her who she was. She answered : "I am born from you. You fix for me a seat and duties." Then Brahmā told her that her name was Sarasvatī and ordained that she should stay on the tip of everybody's tongue. You dance especially on the tongues of learned people. You should also exist on earth in the form of a river, and assuming a third form you should live in me too." Sarasvatī agreed to this.

When Kumbhakarṇa requested Brahmā for a boon, Sarasvatī, at the instance of the latter, lodged herself in the tongue of Kumbhakarṇa and made him ask for Nidrāvatva (Sleep), something different from what he really desired to get *viz.* Nirdevatva (absence of Devas).

Baḍavāgni Hehayas. Baḍavāgni is flames of Aurva, the Bhārgava. It was Sarasvatī who took the Agni to the ocean. As a result of this, Sarasvatī, became a river in India. The story is told in the Sṛṣṭikhaṇḍa of Padma Purāṇa as follows:

The world was about to be burnt in Baḍavāgni, which originated from Aurva, when Indra requested Sarasvatī thus: "Oh! Devī! you should deposit this agni in the western ocean; or else the world will be consumed in its flames." To this Sarasvatī told Viṣṇu as follows: "I am not a free person. I will do nothing without the permission of my father. Therefore, please think of some other means."

The Devas, who understood Sarasvatī's nature, went to Brahmā with their case. Immediately he called Sarasvatī to him and asked her to deposit Baḍavāgni in the western ocean for the safety of himself and the Devas. Unable to disorbey her father, Sarasvatī, with tears in her eyes, agreed to do so. Then Gaṅgā followed her and she told the former that she (Gaṅgā) would see her flowing northwards when she reached the eastern region surrounded by Devas.

Sarasvatī sent back her companions like Gaṅgā, Yamunā Manoramā, Gāyatrī and Sāvitrī who followed her. Then she appeared at the Āśrama of Uttaṅka under the Plaksa tree in the presence of the Devas. Just as Śiva carried Gaṅgā, the Plaksa tree bore Sarasvatī and immediately did Śiva give to her Baḍavāgni in a pot. Because of his blessing the agni did not burn her hands. She went towards the north with the pot and came to Puskariṇī, and she stooped there to redeem the sins of people. It is believed to this very day that those who drink water from the Puskara will attain Brahmāloka.

From Puskara Sarasvatī towards the west and reaching a date-garden not far off from Puskara it rose up again where Sarasvatī is known as Nandā as well. There is also another reason for the name Nandā. Once upon a time there was a King called Prabhañjana. While hunting in

the forest he saw a deer inside a cluster of shrubs and he shot an arrow at it. Then the deer told the King: "What a crime is this! You have wounded me, who am feeding my child. I have heard that the king shall not kill a deer while it is engaged in drinking sleeping or mating. May you, who have done this curel act, be transformed into a tiger and roam this cruel act, be transformed into a tiger and roam about this thorny forest." Saying again and again that he did not notice that the deer was feeding its child, the king begged for absolution from the curse. Taking pity on the weeping king the deer told him that he would be redeemed from the curse when he had talked with the cow called Nandā, which would go there after a hundred years.

Accoridng to the above curse the king got transformed into a tiger and spent hundred years eating wild animlas. After hundred years were over a herd of cows came there grazing under the leadership of a cow called Nandā. Beautiful Nandā used to walk ahead of the other cows and graze alone at a secret place in the forest. There was a mountain called Rohita there, on the banks of the river. The northern side of the mountain was a dense forest infested by cruel animals. there lived there a very cruel and terrbile tiger as big as a mountain. A generous person called Nandā was feeding the cows with grass etc. Nandā, the cow, got separated from the herd and came to the river when the tiger ran after it asking it to stop. Crying alound the cow said: Oh tiger; I have a child, which has not begun even tasting grass and it is awaiting the retun of its mother to the cow-shed at dusk. I shall go and take leave of the child and return so that you may eat me." Taking pity on the cow the tiger granted its prayer. It returned duly to the tiger at dusk. The tiger, taken by surprise, by the honesty of the cow enquired of it is name, and the cow answered that it was named Nandā by its master, Nandā. As soon as the name was uttered Prabhañjana was released from his old curse and he became the former king. Dharmadeva then appeared there and asked her to choose the boon she liked and she replied as follows:—"I, with my child, must attain the ultimate place and position, and let this place become a sacred place for Munis. Also, the my name." Nandā immediately ascended to heaven and Prabhañiana returned to his palace River Sarasvatī came to be called Nandā from the day: After flowing through the above-mentioned date-garden towards the south for some distance Sarasvatī (Nandā) flowed again towards north. She reached the ocean and deposited therein the pot of Baḍavāgni. (Padma Purāṇa, Sṛṣṭikhaṇḍa).

The Purāṇas mention three wives of Brahmā, Sarasvatī, Sāvitrī and Gāyatrī. But, the three are, according to Matsya Purāṇa, one and the same person. The Matsya Purāṇa, one and the same person. The Matsya Purāṇa mentions:—Brahmā created, from his own effulgence, a woman, who became famous under the names Śatarūpā, Sāvitrī, Gāyatrī and Brahmāṇī. Brahmā fell in love with right side . To avoid the amorous looks of the father, she slided off to both his sides, and faces appeared on those sides of Brahmā. Then Sarasvatī jumped up to the sky and a fifth face appeared on his head, turned upwards. Finding escape impossible she yielded to the desire of Brahmā and they enjoyed honeymoon for a hundred years. To them was born a son called Svāyambhuva or Virāṭ.

At one place in Skanda Purāṇa, Sāvitrī and Gāyatrī are referred to as different individuals.

Sarasvatī, clad in white clothes, sits on a white lotus. She holds in her hands a string of beads, book and Vīṇā. She is depicted in sitting, standing and dancing postures. She is conceived as Śakti related to Viṣṇu as also to Śiva. In certain old works in Bengal, Sarasvatī,

instead of Bhūmidevī, is to be seen alongwith Viṣṇu. Agni Purāṇa, Chapter 50, enjoins that idols of Sarasvatī in temple should hold in its hands book, string of beads and Vīṇā.

Other information.

(i) It was on the banks of Sarasvatī that Vyāsa performed *tapas* and Śuka was born. (Devī Bhāgavata, Skandha 1).

(ii) There are various references to Sarasvatī in the Ṛgveda.

(iii) Sarasvatī shines forth in Indra's court.

(iv) Once Sarasvatī advised the Muni called Tārksya.

(v) During Tripuradahana (burning of the city of the Tripuras) Sarasvatī served as a passage for the chariot of Śiva to advance.

(vi) Muni Yājñavalkya once thought of Sarasvatī and she appeared before him wearing ornaments of vowels and consonants and sounding 'Om'.

SARASVATĪ

River Sarasvatī, flowing through North India is, according to Purāṇic conception, Sarasvatī devī who has assumed the form of a river. The following information about river Sarasvatī famed in the Purāṇas is from the Mahābhārata.

(i) King Matināra once performed a yajña on the banks of river Sarasvatī. At the close of the yajña Sarasvatīdevī appeared and chose the King as her husband, and a son called Taṁsu was born to the couple.

(ii) River Sarasvatī is one of the seven tributaries of river Gaṅgā and its source is under the Plaksa tree. One who drinks its water will become free from sin.

(iii) Sarasvatī worships Varuṇa in his court.

(iv) The Pāṇḍavas, while travelling in the forest, crossed the river.

(v) Śrī Kṛṣṇa conducted a yajña in the plains of river Sarasvatī.

(vi) Kāmyaka forest is on the banks of Sarasvatī.

(vii) It is a holy river. If one bathes in it and worships one's ancestors one will attain Sārasvataloka.

(viii) Dadhīca had his *āśrama* on the banks of the river.

(ix) Muni Lomaśa once extolled the greatness of river Sarasvatī.

(x) The river disappears in Vināśanatīrtha and reappears at Camasodbheda.

(xi) It is the source of Agni.

(xii) There are many holy places on the plains of the river. They are described in Chapters 35-54 of Salya Parva.

(xiii) River Sarasvatī once carried Vasiṣṭha in its flow.

(xiv) Viśvāmitra cursed Sarasvatī.

(xv) Sarasvatī returend to Dadhīci Maharsi the son born to her by him and he blessed her.

(xvi) Balabhadrarāma once extolled the greatness of Sarasvatī.

(xvii) Arjuna appointed the son of Sātyaki as the master of a particular region on the banks of the river.

(xviii) Following the death of Śrī Kṛṣṇa his 16008 wives drowned themselves to death in Sarasvatī.

SARAYŪ

A river very famous in the Purāṇas. The most important things associated with the river are given below :

(i) Seven tributaries of Gaṅgā originate from the golden peaks of the Himālayas and Sarayū is one of them. Those who bathe in the river be absolved from sins.

(ii) The river exists in Varuṇa's court worshipping him.

(iii) Śrī Kṛṣṇa, Arjuna and Bhīma, on their way to Girivraja from Indrasprastha crossed this river.

(iv) It was at Gotāra (or Gopratara) in this river that Śrī Rāma drowned himself to death and attained Viṣṇupāda.

(v) This river is the source of Agni (fire).

(vi) Vasiṣṭha once blocked the course of Gaṅgā on its way to Kailāsa at Mānasarovara. But, Gaṅgā broke the obstruction and flowed on, and Sarayū is the stream that started from there.

(vii) It is one of the rivers to be remembered both at down and dusk.

(viii) The city of Ayodhyā is situated on the banks of Sarayū.

ŚARĪRA (BODY)

Body is constituted of the five elements, earth, water, fire, air and sky (ether). What is solid or hard in the body is earth; liquid, is water; hot or burning, fire; what gives motion to the body is air and what gives motion to the body is air and what are pores in the body is sky.

Body is that which exists and functions with the five organs of knowledge eye, ear, nose, tongue and skin, and the five organs of action like Upastha (sex organ), Pāṇi (hand), Pāda (leg) and Vāṇī (speech). The body depends on the six tastes, sweet, sour, saltish, bitter, hot and astringent. (Kaṭu, Amla, Madhura, lavaṇa, tikta and kasāya). The body is composed of seven internal elements (dhātus) of seven colours, white, red, dark (black), black and white, yellow, brassy and faint-white (Pāṇḍura). Vātapittakaphas (wind, bile and phlegṃ) are intertwined in the body. Since the body is formed of vital fluids from the sex organs of the father and the mother it is dviyoni (males with male and females with female organs of reproduction). The body exists by four kinds of foods, bhojya, bhaksya, khādya and lehya. After coitus, within one night, the male and female semen and blood combine into one body in the womb (Kalala). Within seven days it becomes foamy (budbuda). After a fortnight it becomes solid (piṇḍa) and after one month hard (kaṭhina). During the second month the head of the child is formed; in the third month its feet: in the fourth its ankles, stomach and waist are formed. In the fifth month is formed the back (Pṛṣṭha) and face, nose, eyes and ears are formed in the sixth month. During the seventh month life enters the child's body. By the eighth month all the signs of the human being are completed in the child. If the vitality and effulgence of the mother are more than those of the father the offspring will be female and *vice versa;* if both are in exactly equal proportions the child will be a eunuch, neither male nor female. If the parents were sad and worried during the time of the mother's conception, the child born would be either blind, lame or a pigmy. If the semen is cleft into two by wind (in the womb) the mother would give birth to twins. In the ninth month in child will be gifted with

knowledge and it will remember to what caste it belonged and what all good and evil actions it did in its previous life.

SARPABALI

An offering made by Hindus in South India to propitiate serpents. Serpents are pleased by songs by Pulluvan and Pulluvatti (Male and female members of a Hindu sub-caste). To draw Kalams (drawings on floor conveying certain esoteric meanings), to make offerings and for the Pulluvars to sing—these form important elements of Sarpabali. The bali has a connection with the story of Khāṇḍavadāha. The legend behind the bali is that a Pulluva woman saved Taksaka, who escaped to the ocean after the Khāṇḍava forest are unavoidable items is Sarpabali.

Drawing the Kalam is a very important item in Sarpabali. It is drawn on a platform made of puṭṭumaṇṇu (small heaps of earth thrown up by earthworms and termites), the platform being demarcated by four pieces of arecanut wood. The platform is covered with silk and tender coconut leaves are hung all around it. The Kalam is drawn with rice powder, and other coloured powders. The husk of paddy burnt into charcoal is powdered and with it serpents are sketched first on the maṇḍapa (platform). The nāga drawings are tinted with colours. The (colour) powders are collected in coconut shells and sprinkled on the drawings through holes in shells. Pulluvas exhibit wonderful artistic talents in making the drawings.

When the kalam is drawn worship of nāga is begun compulsorily by a male member of the house, and he is technically called 'Kalattil Kaimal'. He has been observing 'vrata' during two days previous to the pūjā (worship). Having taken his bath and wearing an additional cloth across his shoulders (Uttarīya) he comes with water in a jar. Four lamps should be burning on four sides of the kalam. Also, paddy, rice, tender coconut, milk, fruit etc. should be placed on its four sides. As directed by the Pulluvan the 'Kaimal' conducts the worship by offering flower, water etc. The Kaimal is to sit on each of the four sides of the kalam and do the pūjā. Then wicks (made of cloth) should be lighted, water sprinkled on it and with that the Kaimal should go around the kalam thirce. With the wicks placed on a leaf with paddy underneath it and also with burning camphor he should go round the kalam. Then the Pulluvan playing on the Vīṇā in front and a male member of the house with a vessel containing milk, a female member holding a lamp, two girls holding brass plates and the Kaimal and all of them following the Pulluvan go round the Kalam thrice and proceed to the serpents' temple in the compound, pray and return. After all these persons are seated, the Kaimal washes the feet of and puts flowers on the heads of the two girls, who had held the brass plates; seats them on two pieces of round wood in the Kalam. The girls will have mirror etc. in their hands. They should concentrate their eyes on the heads of the serpents. Now begins the Pulluvan pāṭṭu (song by Pulluvan). At the time of the worship they will be beating tunes on a brass pot, music being made on the Vīṇā.

'Pulluvan pāṭṭu' is the most important item in the whole programme. The songs relate to the burning of the Khāṇḍava forest, Kāliyamardana (suppression of the nāga king) etc. One Pulluvan sings songs and a second one repeats them. A minimum of two Pulluva males and two females are required for the purpose. As the songs acquire momentum the girls begin to shake their heads and to wipe off the kalam. Then a girls are asked questions and they answer.

Within a short time the girls will swoon and fall on the ground. They are brought back to consciousness by water being sprinkled on them and by fanning. This is in general the nature of a Sarpabali.

ŚAŚIKALĀ

Daughter of Subāhu, King of Kāśī. She was married by a prince Sudarśana who had been driven out of his kingdom by Yudhājit.

As she became a young woman Śaśikalā heard about Sudarśana, who lived in the forest with his mother and fell in love with him. One night Devī appeared in dream to her and told her that marriage with Sudarśna would take place, and at those words of Devī she awoke from sleep and began laughing. Though her mother asked Śaśikalā about the reason for her laughing thus, she answered not, but continued laughing. One day while she was picnicking in the Campaka forest, and old Brahmin came there and described to her about the great personality and beauty of Sudarśana, who then was staying with his mother at Bharadvājāśrama. Śaśikalā's heart yearned to be with Sudarśana.

Sudarśana, after the death of his father Dhruvasandhi, lived with his mother Manoramā and her farther. But, Yudhājit killed Manormā's mother also. It was after this that Sudarśana and his mother took refuge in the Āśrama of BharadvājaMuni. Once of those days, Nisāda, King of Śṛṅgiverapura and a friend of Sudarśna's father (Dhruvasandhi) came to Bharadvājāśrama and presented a chariot, which possessed mysterious powers, to Sudarśana. The Munis were pleased at this and imparted to Sudarśana the Kāmarājamantra, which gave one who practised it all that one desired, and after the above incident Sudarśana began slowly to come out of the Āśrama. He went about the forests in the chariot presented by Nisāda, and he was astonished to find many an armed soldier surround him wherever he went. This happened because of the mysterious powers of the chariot.

It was at this time that King Subāhu decided to conduct the Svayaṁvara of his daughter Śaśikalā. Kings from all lands came. Śaśikalā told her mother in secret about her desire to marry Sudarśana, and the mother in turn told about this to the father. But, he was not for it. Then Śaśikalā sent a messenger secretly to Sudar and to request him to be present at the Svayaṁvara, and Sudarśana and his mother started for the place of the King of Kāśī and when they reached it, kings like Yudhājit had already come there. A rumour was spread that Subāha, insultingly ignoring all the crowned heads, was going to marry his daughter to Sudarśana, a mere beggar. The assembled kings, therefore, got themselves ready to pick a row with Subāhu, but, he pacified them with the assurance that the Svayaṁvara of Śaśikalā would formally be conducted and her husband could then be selected by herself. That night Śaśikalā parents tried their best to divert her heart away from Sudarśana, to no purpose and the same night she was duly married to him. By the next morning news about the marriage became public and all the kings, who had come for the Svayaṁvara decided in conference to kill Sudarśana on his way back home with his wife and abduct Śaśikalā. Accordingly on the fourth day after the wedding when Sudarśana and Śaśikalā were returning to Ayodhyā escorted by the army allotted to them by Subāhu, King Yudhājit and his followers attacked them from their hiding place. In the battle that ensued Devī appeared and helped Sudarśna, who defeated the enemies. People of Ayodhyā

received with enthusiasm the victorious Sudarśana and he was crowned their King. In later years he became famous as emperor Sudarśana.

SASṬHĪDEVĪ

A Devī born out of 1/6 part of original nature (Mūlaprakṛti). Since she was born out of 1/6 part, she is called Ṣaṣṭhīdevī. Also called Devasenā, Ṣasṭhīdevī is the patron-*devī* of children. She grants them life. She protects them as the real mother and always remains by their side. She has earned Siddhis by the practice of *yoga*, is the best among the aṣṭamātṛs (eight mothers) and is the wife of Subrahmaṇya.

She is foremost among the *devīs*, who bless children. There is a story in the ninth can to of Devī Bhāgavata revealing the importance of Ṣasṭhīdevī.

Though priyavrata, son of Svāyambhuva Manu was at first averse to marriage he, at last, married, on the insistence of Brahmā, a woman called Mālinī. For long he had no issues and sad at heart he got a Putrakāmeṣṭi yajña performed by Kaśyapaprajāpati as a result of which Mālinī got pregnant, and delivered in the twelfth year. But, the child was still-born and Priyavrata set out with the corpse for the burning ghat. But, he could not make up his mind to give it up and so decided himself also to court death. Then he saw a divine plane stop there with a woman in it, who spoke to him as follows: "I am Devasenādevī, the mental daughter of Brahmā and wife of Skandadeva. It is I, who grant son to the sonless, wife to the wifeless, husband to the husbandless, wealth to the poor and the results of their actions to all." So saying the Devī took from Priyavrata the corpse of his child and brought it back to life.

ŚATĀNĪKA

Son of Nakula. The Mahābhārata contains the following information about this Śatānīka.

(i) To Nakula was born of Draupadī a son called Śatānīka.
(ii) This Śatānīka was born from an aspect of Viśvadeva.
(iii) Once upon a time there was in the Kaurava dynasty a Rājarṣi called Śatānīka and it was to perpetuate that name that Nakula named his son 'Śatānīka'.
(iv) This Śatānīka defeated in the great war Jayatsena, Duskarṇa and Citrasena.
(v) Śatānīka fought with Vṛsasena, Śrutakarmā, the son of Dhṛtarāṣṭra and Aśvatthāmā.
(vi) He killed Bhūtakarman and the prince of Kaliṅga in the great war.
(vii) He died in the great war hit by the arrow of Aśvatthāmā.
(viii) He is referred to by the following names also in the Mahābhārata, *viz.* Nakulaputra, Nakuladāyāda, Nākuli.

ŚATARUDRA

The story of Śatarudra was imparted to Śrī Rāma by Vyāsa to shwo that all life is mere illusion or different complexes of the mind. Śatarudropākhyāna is the story of a contemplative *sannyāsin.* Whaterver subject or object he conceived in his mind used to assume its from as water changes into waves, and it was a boon or great asset, which his heart had acquired as a result of its purity. He confined himself to his āśrama and though about things one after the other.

To start with, Śatarudra thought to himself that he was a 'dream person' called Jīvata. While picnicking in the streets of a 'dream-built city' the 'dream person' overcome by the effect of liquor remained in an unconcious state for sometime. He also felt immediately to be a Brahmin learned in the Vedas. 'Jivaṭa', who transformed himself thus into a Brahmin slept during day-time overcome by exhaustion on account of work. At once he dreamt himself to have been transformed into a feudal lord or tributary King, who, after taking his meals went to sleep when he dream that he was changed into a great king. The king, who ruled the country peacefully changed himself one day in dream into a celestial woman. The next dream was that the woman, while in deep sleep after a hilarious sexual act, was turned into a she-deer. The she-deer, in dream turned into a creeper, and it duly bore leaves, flowers and fruits. The creeper felt that it entwined and climbed some trees. Then he (Jīvaṭa) went into deep sleep, absolutely unaware of himself, for sometime. Then he dreamt himself to have changed into a beetle. The beetle felt attracted towards a lotus flower and got captured therein. An elephant from the forest nearby entered the 'lotus pon', plucked and tore into pieces the lotus flower. As the beetle had got fixed in its mind and imagination the picture of the elephant it became a tusker elephant after its death. While roaming about in the forest the elephant fell into a deep pit and the King's men captured and listed it in the army. A number of beetles gathered round the elephant to suck its ichor (madajala). Because it thought about the beetles the elephant, after its death in battle, again became a beetle, which imagined about the swan in the lotus-pond. The beetle one day got captured in the lotus-flower and became a swan on being killed by the elephant. Thus the beetle, after taking many births and forms, became ultimately Brahmā's vehicle, the swan. While the swan once moved about the surrounding places of mount Kailāsa it saw Rudra and imagining itself to be Rudra (Rudroham—I am Rudra) attained Rudrahood. While living happily with all the paraphernalia of Rudra he remembered his past lives, and wondering about the many continuous dreams of his, in solitude he thought like this :—"The power of Māyā (illusion) which rules over everthing in the world is really wonderful. How curious and peculiar is the cunningness or trickeries of Māyā in creating, like mirage, the illusion that things, which did not really exist, existed. Mistaking Māyā or mirage as the truth and the fact, I roamed about in many a material desert. In one form of life I was born as Jīvaṭa, in another, king : in yet another, swan etc. and now I have attained Rudrahood. Hundred Caturyugas and thousand years have passed in this 'show' Now, I will return and personally see all past episodes and I shall identity them all with myself after bestowing knowledge on them.

Having made up his mind like this, Rudra descended to the state of the old Sannyāsin. He infused life and vitality into the dead body of the *sannyāsin* that was there. The Sannyāsin remembered his old illusions and hallucinations. He had attained Rudrahood after crossing various stages from being Jīvaṭa. Then both of them together came to the Jīvaṭa stage, awoke the 'dream-person' by giving him mind and vitality. Afterwards the three of them, who assumed single form by the composition of different personalities, attained various stages like Brahmin etc., awoke them too and added them to themselves (the three). Thus there came about to be hundred persons formed from aspects or fractions of Rudra, and at the instance of the real Rudra they returned to their homes and lived there happily with their sons, relations etc.

Those hundred persons are the Śatarudras. (Jñānavāsistha, Śatarudropākhyāna). In Verse 13, Chapter 150 of Anuśāsana Parva, Mahābhārata also is found references to the Śatarudras.

SĀTVIKA

A Brahmin, who was turned into a Rākṣasa due to a curse after he had entered heaven. His story has been told by sage Śaunaka to Bharata, brother of Śrī Rāma.

It was Bharata, who led the yājñic horse towards the north in connection the Aśvamedha yajña performed by Śrī Rāma after he was crowned King. The hose, which started on its jouney from Ayodhyā reached, after six months, Hemakūṭa on the limits of India. As soon as it got into a beautiful garden it was rendered stationary as though paralysed. All attempts to make the horse move failed. Śatrughna and some soldiers tried to lift the horse by its legs, to no purpose. Hanūmān bound its legs with his tail and pulled, again to no purpose, and surprised at this failure of his he spoke to Śatrughna and others thus. "It was only just now that I pulled out with small horse does not stir at all. May be, it is all fate." Following Hanūmān's speech, Śatrughna asked Sumālī the explanation for this state of the matter, but the latter could not find one for it. Then it was decided to find out a Maharsi and ask him for the explanation. The soldiers accompanied by Bharata went in search of a *maharṣi*, reached Śaunaka's Āśrama and submitted the case to him.

The *maharṣi* remained in meditation for sometime and the condition of the horse became vivid in his mind. Then he spoke as follows:—"There was once a Brahmin named Sātvika in Gauḍa(?) land on the banks of river Kāverī. Once he began performing tapas. He spent three day and fasing completely the third day. He continued his *tapas* repeating the above course until one day he entered *samādhi* (expired). He got into a decorated plane sent from Devaloka, went to the peak of mount Meru and thence came to river Jambū, which flowed from the great Jambū tree on the mountain. There in Jambū were many *maharsis*, who had acquired merit by bathing in the golden water of the river, enjoying all comforts in the company of apsarā women. Sātvika, one day, haughty with the thought that he was the master of the *maharsis*, did something which quite displeased the latter, and they cursed him. When he prayed for absolution from the curse they told him thus: "When you paralyse the feet of Śrī Rāma's horse, you will happen to hear Rāma's story and then you will be redeemed from curse."

On Śaunaka informing them thus, that it was the Brahmin transformed into a Rākṣasa, who had paralysed the legs of the horse, Bharata return to the horse and recited the story of Rāma and immediately an effulgent person came there in a place and said, "Oh, intelligent king! I have now heard the story of Rāma and so have become pure; so, please let me go to heaven." After saying this he returned Bharata and others were pleased to know that the visitor was Sātvika Brahmin. The horse became free from its paralysed condition. The party resumed its journey. (Padma Purāṇa, Pātālakhaṇḍa, Chapters 47 and 48).

SATYABHĀMĀ

The wife of Śrī Kṛṣṇa.

Once Śrī Kṛṣṇa himself said about the previous birth of Satyabhāmā. There was an occasion for saying that.

Once Nārada came from the world of the gods to Dvārakā. He had brought with him some flowers of the Kalpaka tree. Nārada gave all those flowers to Śrī Kṛṣṇa. Śrī Kṛṣṇa divided them among his wives, but he had forgotten Satyabhāmā. Being unable to subdue her sorrow and anger she got ino her bedroom and wept and sighed and lay there. Śrī Kṛṣṇa came to know of this. He took Satyabhāmā with him on the back of Garuḍa and went to the world of gods. They reached there and asked Indra for some Kahlāra flowers. Indra refused to give Garuḍa got ready to uproot the tree. Then Indra wielded his thunderbolt. To honour the weapon thunderbolt, Garuḍa left a feather of his there and returned to Dwārakā. Because of the hitting of the thunderbolt, the peacock, mongoose and jungle crow were born from Garuḍa. Śrī Kṛṣṇa who won the war, returned with Satyabhāmā mounted on Garuḍa, to Dvārakā. The Kalpaka tree brought from the world of gods, was planted in the garden in front of the palace of Satyabhāmā. When Śrī Kṛṣṇa and the Kalpaka tree became her own, Satyabhāmā became proud. At that time Nārada came there. She asked Nārada what she should do so as to have Śrī Kṛṣṇa and the Kalpaka tree with her in all births. Nārada said that, for that, she had only to do Tulāpurusadāna. She instantly placed Śrī Kṛṣṇa and the Kalpaka tree in the balance and all the things placed in equal weight were given to Nārada himself. Nārada received them and went to the world of gods. Satyabhāmā became overjoyed. She asked Śrī Kṛṣṇa, what good deeds she had done to earn so much happiness. Śrī Kṛṣṇa described the previous birth of Satyabhāmā. (Padma Purāṇa, Uttara Khaṇḍa, Chapter 90).

Towards the close of the Kṛtayuga, there was a Brahmin named Devaśarmā who was born of the clan of Agni in Māyāpurī. This Brahmin was well-versed in the Vedas and the Vedāṅgas. In the old age a daughter named Guṇvatī was born to him. He gave his daughter to his disciple Candraśarmā.

Once Devaśarmā and Candraśarmā went to the forest to bring Darbha (poa) and Samit (butea). While they were walking here and there in the Mango grove in the Himālayas a gaint closed with them. Because of terror their bodies were stiffened and so they could not run. The fierce gaint killed both of them. The escorts sent by Viṣṇu came and took both of them to Vaikuṇṭha. Guṇvatī cried aloud when she heard that her father and husband were killed by a gaint. She lamented for a long while and then fainted and fell down. When she came to herself she began to cry again. At last she sold the furniture and conducted the funeral rites of her father and husband. After that she lived by manual labour. She observed fast and the vow of Kṛttikā and Ekādaśī.

Guṇavatī, who was weak and lean becuase of old age and fever once walked slowly to the river Ganges to bathe. When she got into the river she shivered because of cold. Then an aerial chariot came down from the sky. The messengers of Viṣṇu took her in the chariot, to Vaikuṇṭha. The celestial maids fanned her with the whisk of yak. After this Mahāviṣṇu incarnated as Śrī Kṛṣṇa to destroy the wicked. Those who were the dependants of Viṣṇu in Vaikuṇṭha took birth in Dvārakā. Devaśaramā the father of Guṇvatī too birth as Satrājit. Candraśarmā became Akrūra. Guṇavatī became Satyabhāmā. Because of the goodness earned by the fast of Kṛttikā she had become a beloved one of Viṣṇu. Because she made a grove of holy basil (tulasī) at the gate of Viṣṇu in the previous birth the Kalpaka tree came to her garden in this birth. Because she lighted lamps in Kārtika month Mahālakṣmī lives permanently

in her house. Because she did fast and vow in Kārtika imaging Viṣṇu as her husband, she became the wife of Śrī Kṛṣṇa in this birth. (Padma Purāṇa, Uttara Khaṇḍa, Chapter 91).

(i) The sons Bhīma and others were born to Śrī Kṛṣṇa by Satyabhāmā. (Agni Purāṇa, Chapter 276).

(ii) Narakāsura stole the ear-rings of Aditi, the mother of the *devas*. Śrī Kṛṣṇa and Satyabhāmā went to fight with Narakāsura. They killed him and recovered the ear-rings and gave them back to Aditi. At that time Aditi blessed Satyabhāmā thus : "Till Śrī Kṛṣṇa forsakes his body you will not be affected by old age. Moreover you will always have a divine fragrance and good qualities."

(iii) Satyabhāmā had a beautiful white palace in Dvārakā. The steps of the palace were paved ith jewels. To those who pass over its steps, hot season will appear to be cold.

(iv) When the Pāṇḍavas were living in the Kāmyaka forest at the time of their forest life, Śrī Kṛṣṇa and Satyabhāmā paid them a visit.

(v) At this time Satyabhāmā asked Pāñcālī about the means and ways to bring the husband over to her side.

(vi) When Arjuna came to Dvārakā, after Śrī Kṛṣṇa had forsaken his body, Satyabhāmā lamented with the other queens for a long time.

(vii) After this Satyabhāmā went to the forest for penance.

SATYAKĀMA (SATYAKĀMA JĀBĀLA).

A noble hermit. There is a story as given below, in the Chāndogyopanishad about the greatness of this hermit.

As his father died in his boyhood Satyakāma was brought up by his mother Jābālī. When it was time to begin education, the boy told his mother, "Mother, I would like to be educated under a teacher, in the would like to be educated under a teacher, in the Vedas. But I don't know what clan I belong to. What answer shall I give, when the teacher asks me about my clan?" His mother Jābālī replied. "I also do not know much about the clan of your father who married me when I was a girl. From that day onwards I was engaged in house-keeping. I did not ask your father about the clan. In my younger days I gave birth to you. Shortly after that your father died. Tell your teacher that you are Satyakāma the son of Jābālī."

Having heard this Satyakāma went in search of a teacher. At last he reached the hermitage of the sage Gautama and told him every thing. The hermit was attracted by his truthfulness and behaviour. Believing that Satyakāma was a Brahmin boy, Gautama accepted him as a disciple. The hermit entrusted the boy with four hundred lean cows to look after. The boy accepted the work, and said to the hermit. "When this becomes a group of thousand fat cows, I will bring them back." He lived in the forest looking after the cows. The Devas sympathised with him. Vāyu (wind), the Sun, Agni (fire) and Prāṇa together gave him divine knowledge and wisdom. After this Satyakāma returned to the hermit Gautama with thousand fat cows. Seeing the boy whose face shone with the light of God, the hermit was amazed. "Who gave you divine knowledge?" asked the hermit. Satyakāma told the hermit all that took place. Fully satisfied with the boy, Gautma imparted to him knowledge about the universal Soul (Paramātmā) and Satyakāma became a noble hermit.

Satyakāma got several disciples of whom Upakosala was prominent. He approached Satyakāma as a student. For twelve years he served his teacher and kept up the fire in the firepit for burnt offering, without being extiguished throughout the twelve years, and worshipped the fire god. Yet the teacher did not impart knowledge to him. The teacher's wife recommended to her husband that Upakosala should be given learning. But the teacher was silent. Upakosala took a vow and fast before the burnt-offering fire pit. Agni Deva felt pity for him and informed him that God is all-pervading and that his teacher would show him the way to God. When he came to the teacher, his face was seen shining. Satyakāma asked Upakosala for the reason. Upakosala told the teacher what the fire god had told him. Immediately Satyakāma taught his disciple the path of yoga (union) by knowledge of the Sāṅkyas.

SĀTYAKI (YUYUDHĀNA)

A Yādava, who was a warrior of the Vṛṣṇi dynasty and a friend of Śrī Kṛṣṇa. Descended from Viṣṇu thus : Brahmā - Arti - Candra - Budha - Purūravas - Āyus - Nahuṣa - Yayāti - Yadu - Sahasrajit - Śatajit - Hehaya - Dharma - Kuni - Bhadrasena - Dhanaka - Kṛtavīrya - Kārttavīryārjuna - Madhu - Vṛṣṇi - Yudhājit - Śini - Satyaka - Sātyaki.

Śini was the younger son of Yudhājit. Sātyaki alias Yuyudhāna, a comapnion of Śrī Kṛṣṇa and a great friend of the Pāṇḍavas, was Śini's grandson.

The dynasty of Anamitra, first son of Yudhājit, became famous through Prasena, Satrājit, Śvaphalka and Akrūra. Of the four sons of Andhaka, predecessor of Kṛṣṇa, Kulkura and Bhajamāna deserve special mention. Āhuka, in the dynasty of Kukura had two sons named Devaka and Ugrasena. Devakī, daughter of Devaka, became wife of Vasudeva and mother of Kṛṣṇa. Kaṁsa was the son of Ugrasena. Śūra, seventh in the line of Bhajamāna, son of Andhaka had twelve children, His first son Vasudeva was Kṛṣṇa's father. Śrutakīrti, Śrutaśravas, Śrutadevī and Rājādhidevī the four daughters of Śūra were married respectively by Dhṛṣṭaketu, king of Kekaya, Damaghosa, king of Cedi, Vṛddhaśarman, king of Karūṣa and Jayasena, king of Avantī. Dhṛṣṭaketu was a great ally of the Pāṇḍavas. Śiśupāla was the son of Damaghosa, and Dantavaktra the son of Vṛdhaśaraman. Śiśupāla and Dantavaktra, the third human incarnation of Jaya and Vijaya were war-crazy and haughty persons. Vinda and Anuvinda, sons of Jayasena, were great friends of the Pāṇḍavas. As Kuntī, daughter of Śūra became the adopted daughter of Ugrasena, she became also the niece of Vasudeva and Kṛṣṇa's father's sister. Kuntī married Pāṇḍu and she delivered four sons, Karṇa, Yudhiṣṭhira, Bhīmasena and Arjuna.

The following facts about Sātyaki are extracted from the Mahābhārata.

(1) Sātyaki was born from an aspect of the Marudevatās. (Ādi Parva, Chapter 185, Verse 18).
(2) He was present at the wedding of Draupadī. (Ādi Parva, Chapter 185, Verse 18).
(3) He was in the company of the Yādavas, who went to Indraprastha with the dowry for Subhadrā. (Ādi Parva, Chapter 220, Verse 31).
(4) A member in the court of Yudhiṣṭhira, Sātyaki learned Dhanurveda (science of archery) from Arjuna. (Sabhā Parva, Chapter 4, Verse 34).
(5) He was one of the chief Yādava warriors. (Sabhā Parva, Chapter 14, Verse 57).
(6) At the coronation of Yudhiṣṭhira he held the royal umbrella over his head. (Sabhā Parva, Chapter 53, Verse 13).

(7) He also was present at the wedding of Abhimanyu held at Upaplavya city. (Virāṭa Parva, Chapter 72, Verse 21).
(8) He went to Yudhisṭhira with a big army to participate in the great war. (Udyoga Parva, Chapter 19, Verse 1).
(9) He informed Śrī Kṛṣṇa, who went to the Kaurava assembly as the messenger of the Pāṇḍavas, that he desired war. (Udyoga Parva, Chapter 81, Verse 5).
(10) Śrī Kṛṣṇa started for the Kaurava assembly with Sātyaki after making him leave his weapons in the chariot. (Udyoga Parva, Chapter 83, Verse 12).
(11) On the first day of the great war, he fought a duel with Kṛtavarman. (Bhīsma Parva, Chapter 45, Verse 12).
(12) He saved Arjuna, who was in difficulties on account of the rain of arrows from Bhīsma. (Bhīsma Parva, Chapter 69, Verse 78).
(13) He fought with Bhūriśravas. (Bhīsma Parva, Chapter 64, Verse 1).
(14) When his charioteer was killed by Bhīsma, Sātyaki drove the chariot himself. (Bhīsma Parva, Chapter 73, Verse 28).
(15) Bhūriśravas killed ten sons of Sātyaki. (Bhīsma Parva, Chapter 74, Verse 1).
(16) He defeated Alambūsa. (Bhīsma Parva, Chapter 82, Verse 45).
(17) He rendered Aśvattāmā unconscious. (Bhīsma Parva, Chapter 101, Verse 47).
(18) He fought with Bhīsma. (Bhīsma Parva, Chapter 104, Verse 29).
(19) He fought with Duryodhana. (Bhīsma Parva, Chapter 110, Verse 14).
(20) He fought with Bhagadatta. (Bhīsma Parva, Chapter 111, Verse 7).
(21) He fought with Aśvattāmā. (Bhīsma Parva, Chapter 116, Verse 9).
(22) Following that he fought with Ksemamūrti and Bṛhanta on the Kaurava side. (Droṇa Parva, Chapter 25, Verse 47).
(23) His chariot was thrown off by Bhagadatta's elephant. (Droṇa Parva, Chapter 26, Verse 43).
(24) Karṇa and Sātyaki fought each other. (Droṇa Parva, Chapter 32, Verse 67).
(25) At the instance of Arjuna he remained on the battlefield protecting Yudhisṭhira. (Droṇa Parva, Chapter 84, Verse 35).
(26) He fought with Duśśāsana. (Droṇa Parva, Chapter 99, Verse 14).
(27) He saved Dhṛsṭadyumna from being killed by Droṇa. (Droṇa Parva, Chapter 97, Verse 32).
(28) He fought Droṇa again and broke six bows of the latter. (Droṇa Parva, Chapter 98).
(29) He fought with Vyāghradatta. (Droṇa Parva, Chapter 106, Verse 14).
(30) He killed Vyāghradatta. (Droṇa Parva, Chapter 107, Verse 32).
(31) Droṇa wounded Sātyaki. (Droṇa Parva, Chapter 110, Verse 2).
(32) Sātyaki wounded Kṛtavarman. (Droṇa Parva, Chapter 113, Verse 46).
(33) He killed Jalasandha. (Droṇa Parva, Chapter 115, Verse 52).
(34) He defeated Duryodhana. (Droṇa Parva, Chapter 116, Verse 24).
(35) He defeated Droṇa. (Droṇa Parva, Chapter 117, Verse 30).
(36) He killed Sudarśana. (Droṇa Parva, Chapter 118, Verse 15).
(37) He defeated Duśśāsana. (Droṇa Parva, Chapter 121, Verse 29).
(38) He killed king Alambūsa. (Droṇa Parva, Chapter 140, Verse 18).

(39) He killed Bhūriśravas. (Droṇa Parva, Chapter 143, Verse 54).
(40) He defeated Karṇa in fighting. (Droṇa Parva, Chapter 144, Verse 64).
(41) He killed Somadatta in battle. (Droṇa Parva, Chapter 162, Verse 33).
(42) He killed King Bhūri. (Droṇa Parva, Chapter 166, Verse 12).
(43) He defeated Vṛsasena, son of Karṇa. (Droṇa Parva, Chapter 170, Verse 30).
(44) Bhīma and Sahadeva prevented Sātyaki, who rushed forward with his club, from killing Dhṛṣṭadhymna. (Droṇa Parva, Chapter 198, Verse 6).
(45) He routed six mahārathas of the Kaurava army. (Droṇa Parva, Chapter 200, Verse 53).
(46) During the battle with Aśvattāmā he fell unconscious. (Droṇa Parva, Chapter 200, Verse 56).
(47) He killed Anuvinda, King of Kekaya. (Karṇa Parva, Chapter 13, Verse 11).
(48) He killed Vinda. (Karṇa Parva, Chapter 13, Verse 35).
(49) He killed the King of Vaṅga. (Karṇa Parva, Chapter 22, Verse 13).
(50) He defeated Śakuni. (Karṇa Parva, Chapter 61, Verse 48).
(51) He killed Prasena, son of Karṇa. (Karṇa Parva, Chapter 82, Verse 6).
(52) He fought with Śalya. (Śalya Parva, Chapter 13).
(53) He killed Sālva, the mleccha King.(Śalya Parva, Chapter 20, Verse 26).
(54) He killed Kṣemamūrti. (Śalya Parva, Chapter 21, Verse 8).
(55) He captured Sañjaya alive. (Śalya Parva, Chapter 25, Verse 57).
(56) Though he got ready to kill Sañjaya, yet he set him free on the advice of Vyāsa. (Śalya Parva, Chapter 29, Verse 38).
(57) After the great war was over he went to Dvārakā from Hastināpura in the company of Śrī Kṛṣṇa. (Aśvamedhika Parva, Chapter 52, Verse 57).
(58) He participated in the celebrations held at mount Raivataka in the company of Śrī Kṛṣṇa. (Aśvamedhika Parva, Chapter 59, Verse 3).
(59) He performed the after-death ceremonies of Abhimanyu. (Aśvamedhika Parva, Chapter 62, Verse 6).
(60) He participated in the aśvamedha yajña held by Yudhisṭhira at Hastināpura. (Aśvamedhika Parva, Chapter 66, Verse 3).
(61) Under the influence of liquor he ridiculed Kṛtavarman for killing sleeping children. (Mausala Parva, Chapter 3, Verse 16).
(62) For Sātyaki's part in the Syamantaka incident see under Syamantaka.
(63) When Sātyaki, after killing Kṛtavarman, rushed forth to kill many others, Kṛṣṇa, and Pradyumna interfered. Yet, he killed many others. (Mausala Parva, Chapter 8, Verse 29).
(64) Arjuna appointed Yauyudhāni, son of Sātyaki, chief of the region in the plain of Sarasvatī. (Mausala Parva, Chapter 7, Verse 71).
(65) After death his soul went to the Marudgaṇas. (Svargārohaṇa Parva, Chapter 4, Verse 17).
(66) Synonyms used for Sātyaki in the Mahābhārata : Ānartta, Śaineya, Śaineyanandana, Śauri, Śauri, Śiniputra, Śinipautra, Śininaptā, Śinipravara, Dāśārha, Mādhava,

Mādhavāgrya, Mādhavasiṁha, Madhūdvaha, Sātvata, Sātvatāgrya, Sātyaka, Vārsṇeya, Vṛsṇi, Vṛṣṇiśārdūla, Vṛṣṇikulodvaha, Vṛsṇyandhakapravīra, Yādava, Yadūdvaha, Yadūttama, Yuyudhāna.

From Bhāgavata

(1) In all the wars in which Śri Kṛṣṇa was engaged, it was Sātyaki, who was his most powerful supporter. In the battle between Kṛṣṇa and Bāṇāsura, Sātyaki clashed with Kumbhāṇḍa, Bāṇa's minister. (Bhāgavata Skandha 1).

(2) When Jarāsandha attacked Mathurāpurī, Sātyaki who guarded the city's western entrance, fought the former and routed his forces (Bhāgavata, Skandha 1).

(3) He participated in the Śalya and Pauṇḍrakavāsudeva wars. (Bhāgavata, Skandha 1).

SATYATAPAS (UTATHYA)

A Brahmin boy who was changed into a cobra by the curse of a saint called Godila. The original name of this youth was Utathya. Later he came to be known as Satyatapas. The story of this Śatyatapas is given in Devī Bhāgavata, Skandha 3, as follows:

In days of old, there was a Brahmin named Devadatta in Kosala. His wife was called Rohiṇī. Though much time elapsed no child was born to them. At last Devadatta performed the sacrifice called Putrakāmeṣṭi, on the banks of the river Tamasā. Several saintly persons took part in the sacrifice. Suhotra was detailed as Brahmā, Yājñavalkya as offciating priest, Bṛhaspati as sacrificer. Paila to recite Vedas and Godila to sing Sāman hymns. The singing of Godila, an expert singer, caused horripilation to everybody in the sacrificial hall. But in the middle of singing he had to take breath, and there occurred a solecism in his voice. Devadatta did not like it. He warned Godila, who instantly became angry and said to Devadatta. "Since you called me Cobra, the son born to you will become a cobra."

Devadatta became miserable and begged Godila by holding his feet to pardon him. He gave liberation from the curse that his son would be a cobra and said that he would become a sage.

The wife of Devadatta became pregnant and gave birth to a son. He was named Utathya. In the eighth year, the ceremony of investiture with the Brahmā string was performed and the boy commenced education. The teacher began to teach the Vedas. From that day onwards the boy became self-conceited. All the attempts made by the teacher to change his behaviour were futile. His father tried the four expedients in vain. Thus, twelve years elapsed. The boy did not even learn the evening prayer. Everybody thought that he was a cobra. All scoffed at him. His own people disliked him; with his, self-renunciation took root in his boyish mind and he left his home and went away. He reached the banks of the Ganges and made a hut there and lived there observing regorous celibacy, and vow of truth. Thus, the boy-hermit began severe penance.

He had learned no rites or rituals according to the Vedas. He would rise early in the morning, and after cleaning the teeth he would take a dip in the Gangetic waters, without any spells or actions and return to the hut. He would eat anything that came by. He would cause no harm to anybody, though he had no power to do good to anybody. Everbody in the

neighbourhood began to realize that he was a boy who would on no account utter falsehood. So all began to call him Satyatapas. Sayatapas had no peace of mind. Life seemed to be a burden to him. He became thoughtful day and night. Thus, he spent fourteen years there. People firmly believed in his truthufulness. So they named him Satyavrata. Once a forester came near his hut. He sent an arrow at a hog, which ran into the hermitage with the arrow sticking on its body. Blood was oozing from its wound. The jungle-dweller also came into the hut following the hog. Seeing Satyavrata the man asked "Where is the hog that I had shot?" Satyavrata who knew that killing animals was a sin, kept silence to save the beast. Devī was pleased at the moral courage and truthfulness of Satyavrata. It is said that the moment the hog got into the hermitage, the Sārasvata syllable 'Ai' arose from the tongue of Satyavrata. The moment he had pronounced the rootsound of Sarasvatī, 'Ai', by the grace of Devī, he became a poet like Vālmīkī. Looking at the forester Satyavrata said:

"Yāḥ paśyati na sa brūte
Yo brūte sa na paśyati /
Aho ! vyādha, svakāryārthin
Kam pṛcchasi punaḥ punaḥ //

"He who sees dose not speak. He who speaks, does not see. Selfish hunter, whom do you ask again and again?" When the forester heard these words of Satyavrata, the bow and arrow fell from his hands. With self-renunciation he went away from the hermitage. The fame of the great poet Satyavrata spread everywhere. His father also heard about this from others. He came to the bank of the Ganges and took his son home. Even today Brahmins sing about the fame of that hermit on the New moon days.

SATYAVATĪ

The mother of Vyāsa.

Satyavatī was the daughter of the celestial maid Adrikā. Because of a curse she lived as a fish in the river Ganges. Once the semen of King Uparicaravasu happened to fall in the Ganges and this fish swallowed it in consequence of which it became pregnant. A fisherman caught this fish and cut it. He got two human babies, male and female from the stomach of the fish. The fisherman gave the two infants to the king who took the male child. This child later became to Matsya King. The female child had the smell of fish. The King called her Matsya Gandhī (She who has the smell of fish) and gave her back to the fisherman who took the child to his hut and brought her up as his daughter. As the child was dark in complexion the fisherman called her Kālī. Thus, the girl was known by two names Kālī and Matsyagandhī. Later she got the name Satyavatī also.

The fisherman was engaged in the work of ferrying people across the river. Matsyagandhī helped her father in this work. She became a full-bloomed young woman. One day the hermit Parāśara came by that way and when he saw Matsyagandhī, he fell in love with her. She ferried the hermit across the river. In the middle of the river Parāśara created an aritifical fog inside which Parāśara took Matsyagandhī as his wife. From that moment Matsyagandhī became Kastūrīgandhī (she who has the smell of Kastūrī (musk). Kālī became pregnant and delivered instantly. Parāśara left the place after having blessed her that she would not lose her virginity.

The son born to Kālī, immediately grew up to be a youth. After promising his mother that he would come to her when she thought of him, the youth went to the forest for penance. The name of the son was Kṛṣṇa. This Kṛṣṇa later became famous by the name Vyāsa. Satyavatī again engaged herself in helping her father.

One day Śantanu, a King of the lunar dynasty came to the forest for hunting. The fragrance of musk emanating from the body of Kastūrīgandhī spread throughout the whole forest. The King walked on through the forest tracing the origin of the smell of musk and reached the fisherman's hut. The King fell in love with Satyavatī. The King had a son named Bhīsma by his first wife Gaṅgā. Bhīsma made it easy for the King to marry Satyavatī. Two sons Citrāṅgada and Vicitravīrya were born to Śantanu by his wife Satyavatī. Citrāṅgada was killed in his boyhood. Vicitravīrya became a youth and married Ambikā and Ambālikā the daughters of the King of Kāśī. Victravīrya met with untimely death before a child was born to him. When Satyavatī saw that the family was about to become extinct, she thought of her son Vyāsa, who instantly arrived at the palace. From Vyāsa, Ambālikā got the son Pāṇḍu and Ambikā, the son Dhṛtarāṣṭra. Both the sons Dhṛtarāṣṭra and Pāṇḍu got married. Pāṇḍu died. The death of her son struck heavily at the heart of Satyavatī. She did not wish to live much longer after this. She mentioned about the fearful things yet to happen. Then taking her daughters-in-law Ambikā and Ambālikā with her, Satyavatī went to the forest to do penance and finally attained heaven.

Dāśeyī, Gandhakālī, Gandhavatī, Kālī Satyā, Vāsavī, Yojanagandhā and such other words are used in the Mahābhārata as the synonyms of Satyavatī.

SAUBHARI I

A hermit who had put up his hermitage on the Vindhya. At the time of the horse-sacrifice of Yudhiṣṭhira, Arjuna called on this hermit Saubhari. On that occasion the hermit told Arjuna about the previous history of Caṇḍī, who had been cursed by the hermit Uddālaka. It is mentioned in Jaimini Aśvamedha Parva, Chapter 96, that Arjuna later redeemed Caṇḍī from the curse.

SAUBHARI II

A hermit famous in the Parāṇas. A Purāṇic story about this hermit's marrying the fifty daughters of Māndhātā is given below.

Saubhari saw two fishes engaged in coition, while he was doing penance on the banks of the Yamunā. This sight aroused matrimonial thoughts in the hermit's mind. He instantly approached Māndhātā and informed him of his desire to marry a princess.

Māndhātā did not like to give his daughter in marriage to the old hermit. Concealing his thought, he told the hermit as follows:—"Out of my fifty daughters, she who wishes to be your wife, shall be given to you." Saubhari, who had already read the thought of Māndhātā entered the harem in the shape of a handsome fine youth, and all the fifty damsels liked him. Thus, Saubhari married all of them, and begot hundred sons of each of them.

This matrimonial life lasted for sometime. At last the hermit grew weary of this life. Discarding everything, Saubhari went to the forest. His wives, who also had become disinterested in worldly enjoyment, followed him. (Bhāgavata, Skandha 9; Viṣṇu Purāṇa, 4,

2, 3; Padma Purāna, Uttara Khaṇḍa 262; Garuḍa Purāṇa, 1, 138).

ŚAUNAKA

A renowned ācārya. He is believed to be the author of the famous works — "Ṛgveda Anukramaṇī", "Āraṇyakam", "Ṛkprātiśākhya", etc.

The famous Āśvalāyanācārya was Śaunaka's disciple. Ācāryas like Kātyāyana, Patañjali and Vyāsa belonged to his class. Śaunaka's real name was "Gṛtsamada". It was because he was the son of Śunaka that he got the name "Śaunaka".

Śaunahotra, the son of the sage Śaunahotra, once performed a *yāga*. Indra attended that *yāga*. At that time Śaunahotra rescued Indra from an attack of the Asuras. Indra who was pleased at this, blessed Śaunahotra that he would be born in his next birth in the Bhṛgu family under the name "Śaunaka".

In Vāyu Purāṇa his genealogy is given in two forms.

(i) Ruru (Pramadvarā) - Śunaka - Śaunka - Ugraśravas

(ii) Dharmavṛddha — Śunahotra — Gṛtsamada — Śunaka — Śaunaka. (Vāyu Purāṇa, 92, 26).

Śaunaka is believed to be the author of numerous works. The most important of them are given below :

(1) Ṛkprātiśākhya (2) Ṛgvedacchandānukramaṇī (3) Ṛgvedarṣyanukramaṇī (4) Ṛgveda Anuvākānukramaṇī (5) Ṛgvedasūktānukramaṇī (6) Ṛgvedakathānukramaṇī (7) Ṛgvedapādavidhāna (8) Bṛhaddevatā (9) Śaunakasmṛti (10) Caraṇavyūha and (11) Ṛgvidhāna. Matsya Purāṇa, Chapter 252 mentions that Śaunaka had written a work on the science of architecture.

The chief disciple of Śaunaka was Āśvalāyana. Once Āśvalāyana wrote and dedicated to his Guru (master) two treatises entitled "Gṛhyasūtra" and "Śrautasūtra" to please him. After reading it, Śaunaka destroyed his own work on "Śrautaśāstra". Āśvalāyana wrote his treatise after having studied the ten works of Śaunaka on Ṛgveda.

Kātyāyana, the disciple of Āśvalāyana later received the ten books written by Śaunaka and the three books written by Āśvalāyana. Kātyāyana gave his disciple Patañjali, the two works, "Yajurvedakalpasūtra" and "Sāmaveda Upagrantha" which were written by himself. From this we may infer that the series of Śaunaka's disciples was as follows:— Śaunaka — Āśvalāyana — Kātyāyana — Patañjali — Vyāsa.

SAVANA

(1) *General.* Son of Priyavrata who was the son of Svāyambhuva Manu, by his wife, Surūpā. Surūpā had ten sons including Savana. (Devī Bhāgavata, Skandha 8).

(2) *Birth of son.* Savana married Suvedā, duaghter of Sunābha; but he expired before children were born to him. According to the Vāmana Purāṇa, Chapter 72, seven children were born from the dead Savana. The story about it is as follows :

Suvedā, heart-broken at the death of Savana, did not permit the dead body to be burnt, herself holding it in embrace. Then a celestial voice said to her : "Cry not. If you are really chaste and true, enter the funeral pyre alongwith your husband." To this Suvedā answered

thus : "I cry because of grief that he died before making me the mother of a son." The celestial voice said to there again : "You enter the pyre without weeping. Your husband will have seven sons."

Sudevā now permitted her dead husband to be cremated and meditating upon her chastity she jumped into the funeral pyre. But within minutes Savana came alive out of the fire with his wife and rose to the sky with her. He stayed in the sky for another five days and on the sixth day had the sexual act again with her. His semen dropped on earth from the sky. The King then with his wife went to Brahmāloka.

Samādā, Nalinī, Pusyati, Citrā, Viśālā, Haritā and Alinīlā, all of them wives of Munis saw the semen in the sky and when it fell into the water they thought it was *amṛta*, which conferred eternal youth, and with the permission of their husbands swallowed it. As soon as they swallowed it their divine effulgence was diminished and their husbands, therefore, abandoned them. Those women delivered seven children, who cried fiercely and that sound filled the entire universe. then Brahmā appeared and asked the children not to cry and also told them that they would come to be called Martus. Brahmā himself called them Maruts. They were the Maruts of the first Svāyambhuva Manvantara.

SĀVITRĪ

The daughter of the Sun. This Sāvitī is the elder sister of Tapatī. Brahmā married these sisters. It is stated in some Purāṇas that Sāvitrī, Gāyatrī, Sarasvatī all these are one and the same. But there is a story in Padma Purāṇa, Sṛṣṭikhaṇḍa, Chapter 17, stating that Brahmā once went to Gāyatrī in the absence of Sāvitrī, who got angry at this and cursed all the gods.

Once Brahmā went to Puskara to perform a sacrifice. Śiva, Viṣṇu and all the hermits came there. Everything was ready for the sacrifice according to convention. But Sāvitrī, who had been engaged in household duties had not yet arrives. So a priest was sent to bring her. Sāvitrī said to the priest, "I have ` not finished dressing. There are so many things to be done here. Moreover, Lakṣmī, Bhavānī. Gaṅgā, Svāhā, Indrāṇī, celestial women, wives of Ṛṣis (hermits), none of these have arrived yet. How can I enter the hall as the only woman?" The priest returned and reported that it was not convenient for Sāvitrī to come just then, as she had so much work to do. Brahmā became angry and said to Indra. "Lord Indra, it is up to you to bring me a wife from wherever your like. But it must be done instantly." Hearing the order of Brahmā, Indra selected Gāyatrī who was a good-natured damsel of a cowherd's family, and brought her to the sacrificial dais. With the blessings of the hermits and gods, Brahmā held her hand and acknowledged her as his wife.

Sāvitrī dressed well, adorned herself with ornaments and reached the sacrificial hall. She saw the marrige scene and became furious. Everybody in the hall held their breath, thinking of the approaching danger. Trembling with anger Sāvitrī said "Lo; Brahmā, how is it that you have committed this 'sin? Have you not married me with fire as witness? I am your wife. Are you not ashamed of this?" The three godheads shivered with fears. Sāvitrī cursed everydbody. The curse given to Brahmā was that no body should worship him on any other day except the month of Kārttika in the year. She cursed Indra that enemies would enter the world of gods and would make Indra their captive. Sāvitrī cried out that Viṣṇu would take the birth of man

by the curse of Bhṛgu. She cursed Śiva that he would lose his manliness. She gave Agni the curse that he would eat anything and everything without the discrimination of purity or impurity. She cursed the Brahmins that they would, in future perform sacrifice merely with a view to obtain gifts and that they would be wandering about from temple to temple and from Tīrtha to Tīrtha merely for gain."

Uttering these words of curse, Sāvitrī left the sacrificial hall. Lakṣmī and some other goodesses followed her a little while. Then they begged for permission to return. Sāvitrī said to them, "Lakṣmi! You are leaving me. Is it not so? Right. Hereafter you shall be permanent no where. May you become the companion of the wicked, the wavering, the low-minded, the sinner, the cruel, the foolish, etc. Indrāṇī also wants to return. Hear this : Indra will kill Vṛtra and incur the sin of Brahmahatyā and at that time Nahusa will capture heaven. Then Nahuṣa will abuse you."

Looking at the celestial women who were going to the sacrificial hall. Sāvitrī said; Look, Ye celestial women. None of you will give birth to child and you will not enjoy the pleasure of nurturing a child." Saying these words Sāvitrī left the hall. Not knowing what to do, all sat there. Instantly Gāyatrī rose up and looking at everybody, said as a remission of curses: "I shall remit all curses. Those who worship Brahmā, will be blessed with the pleasure of wife and childre and wealth and they will unite with Brahmā. Even it Indra is taken captive, he will be made free by his son and will become the king of heaven again. Viṣṇu wil rescue his wife and kill the enemy. The phallus will be worshipped in a the worlds. As Brahmins are the gods on earth the gift you take, will be considered your dues. Lakṣmī! you need not worry. Everybody will worship you. He whom you favour will become a well-to-do person and he whom you forsake will become miserable. You Indrāṇī! Because of Nahuṣa's arrogance Agastya will change him to a big python and he will fall to the earth. The celestial maids will have no desire for children. So childlessness will not make you miserable." By these words of blessings of Gāyatrī, everybody in the sacrificial hall was pacified.

(i) Sāvitrī shines in the palace of Brahmā.

(ii) Sāvitrī is the sovereign deity of the mantra Gāyatrī. This goddess Sāvitrī rose up from the sacrificial fire of King Aśvapati and gave him a boon, and accordingly a daughter named Sāvitrī was born to the King. This princess was Sāvitrī the wife of Satyavān.

(iii) Śiva, on starting for Tripuradahana (the burning of Tripuras), placed Sāvitrī as the bridles of his horses.

(iv) Once Jāpaka Brahmin worshipped Devī Sāvitrī who appeared before him and gave him boons. As the Brahmin was engaged in deep meditation and prayer, he did not see the Devī when she appeared. It was due to this piety that the Brahmin was given boons.

(v) Once Devī Sāvitrī appeared before Satya, a Brahmin of Vidarbha.

(vi) Once Devī Sāvitrī praised the giving of rice as alms.

SAVITRĪ

The wife of Satyavān.

(1) *Birth*. In the country of Madra, famous in the Purāṇas, there was a king named

Aśvapati. his wife was Mālatī. Though the couple grew old they were childless. At last they worshipped Devī Sāvitrī. After vows and prayers for eighteen years the Devi appeared before them, and giving them the boon that a duaghter would be born to them, she disappeared. The couple returned to the palace and Mālatī conceived and delivered a daughter whom they named Sāvitrī. (Skandha 9, Devī Bhāgavat; Mahābhārata, Vana Parva, Chapter 293).

(2) *Marriage.* Sāvitrī grew up as though Lakṣmī had taken and incarnation and bloomed into a beautiful damsel. But nobody came forward to marry her. On a New moon day she bathed and purified herself and getting the blessings of Brahmins, came and bowed before her father. The king flet sorry as nobody had offered to marry her though she was in the full bloom of youth. He advised her to travel in the outside world and to select a husband by herself. According to the order of her father she took the aged ministers of the king and travelled through the forests in which hermits lived.

Once Nārada came to the palace and while he was talking with King Aśvapati, Sāvitrī and the aged ministers returned. She bowed before her father and Nārada. As soon as Nārada saw her, he asked with coriosity about her marriage. The father replied that he had sent her in search of a husband. Sāvitrī said "I have accepted the Prince Satyavān as my husband. He is the son of King Dyumatsena of Sālva. Dyumatsena became blind in his old age, and taking this opportunity his enemies captured his country. Dyumatsena with his wife and son went to the forest and lived there."

Nārada described the qualities of Satyavān, "Satyavān is as radiant as the sun as intelligent as Bṛhaspati, as valiant as Indra and as patient as the Earth. Aśvapati was immensely pleased at hearing about the good qualities of Satyavān, and asked Nārada, if there was anything to say against him. Nārada said that he had nothing to say against Satyavān except that he would die "within one year from this date." (Mahābhārata, Vana Parva, Chapter 294).

The king felt miserable when he heard this. Sāvitrī said that she had accepted Satyavān as her husband and that nothing could make her waver from her decision even if he is not going to live more than a year. The king agreed to the wish of his daughter and preparations for the marriage were begun. The king went with Sāvitrī to the forest and saw Dyumatsena who gladly consented to the marriage. Aśvapati returned to the palace leaving Sāvitrī with Satyavān and his parents. As soon as Aśvapti had returned, Sāvitrī discarded her ornaments and assumed the dress suitable to life in the forest and lived with them.

(3) *The death of Satyavān.* It was nearly a year and the day of death of Satyavān was fast appraoching. There were only four days more. Sāvitrī had taken a vow lasting for three days. Dyumatsena dissuaded her from taking fast. She completed the fast. There was left only one night more. She kept awake for the whole night. Morning came. Though she ended her fast she had not taken any food. Dyumatsena wanted to know the reason. She humbly said that she would eat only after sun-set.

As usual Satyavān took his axe and started for the wood Sāvitrī also followed him.

Satyavān :-"You have never accompanied me before. Moreover you are very weak on account of the fast. Then how can you come with me?"

Sāvitrī: "I am not at all weak by the fast and and vow. I want to come with you. I pray, don't hinder me."

At last Satyavān consented after getting the permission of his parents. Both went to the forest to gather fruits and roots. They gathered fruits and roots. The Satyavān began to cut wood. By that exertion Satyavān sweated all over. He was affected by headache. "Let me lie down !" He said. The axe fell from his hand. Sāvitrī caught her husband who was falling down and laid him on her lap. Sāvitrī saw a person clad in blood-coloured garments, with red eyes and a rope in hand, coming towards them. He came to the spot and stood there looking at the body of Satyavān. Realizing the person to be Kāla (Deathgod) Sāvitrī stood up instantly and bowed before him.

Sāvitrī:— "Who are you Lord. What may be your object in coming here?"

Yama:— Hei, Sāvitrī. As you are a hermitess of chastity I may converse with you. I am Yama. I am come to take away the life of your husband."

Sāvitrī:— "Lord, I have heard that your messengers come and take away the souls. How is it that you have come in person today?"

Yama:— This Satyavān is a righteous man who is an ocean of good qualities. Messengers are not sent, in the cases of persons like him."

Saying thus, Yama cast his rope and caugh the soul of Satyavān. Sāvitrī saw the body of her husband lying without life and soul. Sāvitrī followed Yama who had gone to the south with the soul of Saty:.vān.

Yama:— Child, ˛ ›u go back and conduct his funerals. You have followed your husband as far as you can.

Sāvitrī:— I am coming to the place where my husband is being taken. That is the duty of a wife. What impediment is there on my way to follow you, when I have the merits of vow, fast, devotion to my elders love and regard for my husband and the goodwill of yourself, my Lord."

When Yama realized that it was difficult to send Sāvitrī back, he asked Sāvitrī to ask for any boon. Yama was prepared to give anything except the lIfe of Satyavān. She requested for the recovery of sight by Dyumatsena. Yama granted it. Still Sāvitrī did not turn back. Yama asked her to pray for one more boon. She requested for the recovery of the lost kingdom of Dyumatsena. Yama sanctioned that request also. Still she followed Yama, who was ready to grant her a third boon. She requested : "My father may, please be given a hundred sons who would continue the family. Yama granted that too. But she did not turn back. Yama told her that she might ask for a fourth boon. She said : "I may be given a hundredsons born directly from Satyavān. Yama granted born. Then Sāvitrī asked Yama how the boon would be realized unless the life of Styavān was given back to him. Yama was pleased with her at her love and devotion for her husband and returned the life of Satyavān. Yama blessed her that she and Satyavān would live for hundred years.

Yama disappeared. Sāvitrī returned and sat there taking the body of Satyavān on her lap. Satyavān came to life. Both of them rose up. Night came on. It was dark. They could not find the way. Satyavān wanted to reach their somehow. Sāvitrī took the axe and supporting her husband in the dim moon light, walked to the hermitage.

Dyumatsena got sight. He started with his wife in search of his children, and walked about in the forest. At last all of them met together. They reached home. Then Sāvitrī told

them all that had happened. Everyone was delighted. Then some people from Sālva came to the delighted. Then some people from Sālva came to the bermitage. They said that the minister had killed the king, that the people had expelled the minister, and that they had come to request Dyumatsena to return to his country to Sālva. Dyumatsena was anointed as the King of Sālva.

ŚIBI I

Grandson of Hiraṇyakaśipu, who had four sons called Anuhrāda, Hrāda, Prahlāda and Saṁhlāda, and of the four, Saṁhlāda had three sons called Āyuṣmān, Śibi and Bāṣkala. (Agni Purāṇa, Chapter 19).

(1) This Śibi was the son of Hiraṇyakaśipu.
(2) This Asura took birth again and lived as a King by the name Druma.

ŚIBI II

Inhabitants of the country called Śibi; they are called Śaibyas also. The following information about the country is gathered from Mahābhārata.

(i) Sunandā, mother of King Śantanu was a princess of this country.
(ii) Govāsana, father-in-law of Yudhisṭhira, was a King of Śibi.
(iii) Nakula, during his trimphal tour of the western regions, conquered the kingdom of Śibi.
(iv) People of Śibi attended the Rājasūya yajña conducted by Yudhisṭhira with presents.
(v) A King called Uśīnara, once ruled the country.
(vi) The kingdom of Śibi was once under the jurisdiction of Jayadratha.
(vii) Arjuna annihilated the armies of the kingdom of Śibi which followed Jayadratha to the battlefield.
(viii) The Mahārathas of Śibi, with their armies, arrayed under the banner of Duryodhana to fight the Pāṇḍavas.
(ix) Karṇa once subjugated the kingdom of Śibi.
(x) The people of the country in earlier days were illiterate and ignorant.

ŚIBI

An ancient Rājarsi.

Descended from Viṣṇu thus :— Brahmā-Atri-Candra-Budha-Purūravas-Āyus-Nahuṣa-Yayāti-Anudruhyu-Sabhānara-Kālanara-Sṛñjaya-Uśīnara-Śibi.

Śibi was born to Uśīnana of Mādhavī, daughter of Yayāti.

King Suhotra of Kuru dynasty once on his return from a visit of *maharsis* saw King Śibi coming in the opposite direction in his chariot, and both the kings saluted each other as their age ordained. But, they did not give passage to each other as they thought themselves to be equal in merit. At that time Nārada came there and asked the kings why they stood there thus, blocking the path. They answered Nārada thus : "He who is more noble or clever on account of former actions etc. is usually given way to by the other person. Both of us are comrades and are equals."

Nārada the spoke as follows :

"Oh ! King of the Kuru dynasty ! You are cruel to the gentle and gentle to the cruel. To the evil you are good; then why be the good. Devas have ordered that he who does good will get it hundredfold by return. King Uśīnara is more noble and gentle than you are. The miser is won over by liberality the liar by truth, the cruel by patience and the evil person by good. But, both of you kings are noble persons. Therefore, one of you should give way to the other."

Listening to Nārada's advice, Suhotra gave way to Śibi and proceeded on his way. (Vana Parva, Chapter 194).

Śibi's fame spread in the three worlds, and an idea was mooted among the Devas that it should be tested how much of the reputation of the king was genuine. Accordingly, Agni in the form of a dove and Indra in that of a kite hunting after the dove, rushed to King Śibi. The dove took refuge in the lap of the King sitting in 'dviya' posture, and the priest told the king that it was the latter's duty to protect the dove, which took refuge with him for its life. The dove also told the King thus; "I am really a Muni, who has entered the body of the dove. I take refuge in you for my life."

By that time the kite too had flown up to the king. It asked the King to return the dove, which it had been chasing. The King was surprised to hear the kite talk and told the bird that it was not proper for him to give up the dove who had sought refuge under him, but that he would give the kite any other flesh in lieu of the dove. The kite replied as follows : "You must give me flesh cut from your right thigh equal in weight to that of the dove. If you do so, the dove will be saved and you will be praised by people."

Accordingly, the king cut a piece of flesh from his right thigh and weighed it in the balance against the dove. But, the dove weighed more. The king cut more flesh from his thigh and weighed, but the dove still weighed more. Thus, by instalments the King cut his whole body and weighed the flesh against the dove, yet it weighed more. Then the king himself sat in the balance, seeing which the kite flew away. Then the dove assumed its original form and told the king that it was Agni and the kite, Indra. The Devas were greatly pleased with the firm sense of sacrifice of the king; they blessed him and told him that a son called Kapotaromā will be born to him.

(i) When Yayāti fell down on earth from heaven, Śibi promised to transfer to him the merits acquired by him (Śibi).
(ii) Śibi worhsips Yama in his court.
(iii) Śibi too was present in the company of Indra to witness the fight between Arjuna and Droṇa in the battle between King Virāṭa and Kauravas at the Virāṭa city in connection with the lifting of Virāṭa's cow by the Kauravas.
(iv) Śibi loved Indra very much.
(v) People of the Yadu dynasty presented Śibi a sword.
(vi) He gifted away his son to the Brahmins, and therefore he attained heaven.
(vii) He did not eat flesh.

The story of two kings connected with the episode of the dove and the kite is mentioned in the Mahābhārata. One of the kings is Śibi and the other Uśīnara, father of Śibi.

ŚIKHAṆḌĪ (ŚIKHAṆḌINĪ I)

Rebirth of Ambā, daughter of the King of Kāśī. Ambā ended her life with the vow that she would take revenge on Bhīsma and was born in the next life as the daughter of king Drupada under the name Śikhaṇḍainī, and Śikhaṇḍanī helped Arjuna in the war at Kuruksetra to kill Bhīsma. (For the history of Ambā ending in two lives see under Ambā. Certain pieces of information not included under that head are given below).

(1) Śikhaṇḍinī was present at the wedding of Abhimanyu in the city of Upaplavya.
(2) Śikhaṇḍī learned archery at the feet of Droṇācārya.
(3) On the first day of the great war a duel was fought between Śikhaṇḍī and Aśvathāmā.
(4) Śikhaṇḍī retreated from battlefield in fear of Droṇa.
(5) A second duel was fought by him and Aśvattāmā.
(6) Śikhaṇḍī broke the arrow of Śalya with his divine arrow.
(7) He tried to kill Bhīsma.
(8) Śikhaṇḍī attacked Bhīsma at the instance of Arjuna.
(9) He followed that attack with many other attacks.
(10) Sañjaya praised the prowess of Śikhaṇḍī to Dhṛtarāṣṭra.
(11) Bhūriśravā and Śikhaṇḍī fought with each other.
(12) Śikhaṇḍī and Karṇa fought with each other.
(13) Śikhaṇḍī and Bālhīka fought with each other.
(14) In the fight that followed, Śikhaṇḍī was defeated by Kṛtavarman.
(15) Kṛpācārya defeate Śikhaṇḍī.
(16) In the battle that followed with Kṛtavarman, Śikhaṇḍī fainted.
(17) Defeated by Kṛpācārya, Śikhaṇḍī had to run away for life.
(18) Karṇa defeated Śikhaṇḍī.
(19) Annihilating the army of Prabhadrakas Śikhaṇḍī fought fiercely with Kṛtavarman and Kṛpa.
(20) Śikhaṇḍī resisted the advance of Aśvatthāmā.
(21) In the fierce battle that was fought after the fall of Bhīsma Aśvatthāmā killed Śikhaṇḍī.
(22) Synonyms of Śikhaṇḍī used in Mahābhārata. Bhīsmahantā, Śikhaṇḍinī, Draupadeya, Drupadātmaja, Pāñcālya, Yājñaseni etc.

ŚIKHIDHVAJA

A king, who ruled over Mālava during the first Dvāparayuga in the seventh Manvantara. Cūḍālā, daughter of the king of Saurāṣṭra was Śikhidhivaja's wife. The Jñānavāsiṣṭham contains a story about how the royal couple renounced all attachments in life as the result of intense *tapas.*

Śikhidhvaja's and Cūḍālā began practising jñānayoga (comMunion through knwoledge). It was Cūḍālā, who gained Siddhis first. Though the king was pleased with the achievements of his wife he felt sorry about his failure or drawbacks. Cūḍālā had attained the Siddhi to travel even in air. Though she told her husband emphastically that he could practise jñānayoga living in the palace itself, he quitted the city for the forest and began performing tapas there. Then on one day, she went to the presence of the king in the forest in the guise of a Brahmin

boy and stood there without touching the earth with this feet. The king treated the boy with honour and respect taking him for some Deva. Then she revealed her actual form, and the king agreed to return with her to the palace and practice jñānyoga there. At that juncture Cūḍālā created by her soul-power celestial women like Urvaśī and also Indra and lined them up before her husband. This was to test whether the king yielded to any of the temptations by the celestial women or by Indra and Cūḍālā returned with the king to the kingdom.

SINDHU I

A river in India, very famous in the Purāṇas.

It is assumed in the Purāṇas that this river is a branch of the heavenly Gaṅgā. By the efforts of Bhagīratha, the heavenly Gaṅgā fell on the earth in the Lake Bindu. After that it had six channels. Three channels flowed to the east and three to the west. The rivers which flowed to the East were Hlādinī, Pāvanī and Nalinī. The three rivers Sucakṣus, Sītā and Sindhu flowed to the west. This seventh branch followed Bhagīratha and flowed to Pātāla to perform obsequies to the sons of Sagara.

(i) Saṁvaraṇa, a King, who was defeated by his enemies, hid himself for a while in the natural arbours on the basin of Sindhu.

(ii) Sindhu remains in the palace of Varuṇa and glorifies him. (M.B. Sabhā Parva, Chapter 9, Verse 19).

(iii) Once Mārkaṇḍeya happened to see the river Sindhu in the stomach of child Mukunda.

(iv) Sindhu is considered to be the origin of Agni (Fire).

(v) Sindhu is one of the seven channels of Gaṅgā.

(vi) By bathing in the river Sindhu, one could attain heaven.

(vii) Once Pārvatī held a talk on the duties of women. All the rivers met to hear the talk. Sindhu was prominent among the rivers who were present.

(viii) This is one of the rivers which ought to be remembered every morning and evening.

(ix) Mention about river Sindhu occurs throughout the Ṛgveda. Prominent rivers mentioned in Ṛgveda are Kubhā, Sindhu, Suvāstu, Vitastā, Asiknī, Parsusṇī, Vipāśā, Śatadrū, Sarasvatī etc.

ŚIŚUNĀGA

The first King of the Śiśunāga dynasty. He founded the dynasty after defeating Nandivardhana of Pradyota family, King of Magadha. Though he first belonged to Kāśī region, later on he settled down in Magadha. Kākavarṇa was Śiśunāga's son.

The following ten Kings of Śiśunāga dynasty ruled the country for 360 years. (1) Kākavarṇa (2) Ksemadharmā (3) Ksemajit (4) Vindhyasena (5) Bhūmimitra (6) Ajātaśatru (7) Vaṁśaka (8) Udāsī (9) Nandivardhana (10) Mahānandi. (Matsya Purāṇa, 272, 6-17; Vāyu Purāṇa 99. 314-315).

ŚIŚUPĀLA

King of Cedi.

(1) *Previous birth.* Jaya and Vijaya, gatekeepers at Vaikuṇṭha were born thrice in Asura

womb as a result of the curse by *munis* like Sanaka. They were first born as Hiraṇyākṣa and Hiraṇyakaśipu, next as Rāvaṇa and Kumbhakarṇa and the third time Śiśupāla and Dantavaktra.

(2) *Birth.* Śiśupāla was the son of King Damaghosa of Cedi by his wife, Śrutaśravas (Bhāgavata, 9th Skandha). He was born with three eyes and four hands, and at the time of birth he brayed like an ass so the parents decided to abandon the ugly and awkward child. Immediately a Jin (ghost) appeared and told the father that the child would grow up to become very strong and powerful, and that only one person would be able to kill him and that person had already been born on earth. Further questioned by Śiśupāla's mother, the Jin said that as soon as the son saw the person born to kill him, he would lose his third eye, and that if he was seated on the lap of the person, two out of his four hands would be lost. After having said this the Jin disappeared.

News about this peculiar child spread far and wide and many kings visited him. Damaghosa placed the child on the lap of each of them. But, no physical change occurred to him. Then one day Śrī Kṛṣṇa and alabhadra came to see the child whose mother Śrutaśravas (she was also the sister of Kṛṣṇa's father) placed him on Kṛṣṇa's lap. Immediately two hands and the third eye of the child vanished, and with tears in her eyes the mother prayed Kṛṣṇa never to kill Śiśupāla, and Kṛṣṇa promised that he would for give the crimes of Śiśupāl hundred times.

Other information.

(i) Śiśupāla was present at the wedding of Draupadī. In his attempt to draw the bow he fell down on his knees.

(ii) He was present at the wedding of the duaghter of the King of Kaliṅga also.

(iii) He was the Commander-in-Chief of the armies of Jarāsandha.

(iv) When Bhīma conquered all the kingdoms Śiśupāla honoured him.

(v) He too was present at the Rājasūya of Yudhiṣṭhira.

(vi) At the Rājasūya, Kṛṣṇa heaped insulting words on Śiśupāla.

(vii) Śiśupāla objected to the selection of Kṛṣṇa as president of the Rājasūya and controversy followed it.

(viii) Śiśupāla insulted Bhīsma at the Rājasūya.

(ix) Once in the absence of Kṛṣṇa Śiśupāla attacked Dvārakā.

(x) He stole the sacrificial horse of Vasudeva.

(xi) He abducted the wife of Babhru.

(xii) He abducted the daughter of his uncle, the King of Viśālā.

(xiii) Following the above he was killed in battle by Kṛṣṇa.

(xiv) After death his effulgence got abosrebed in Kṛṣṇa.

(xv) Kṛṣṇa once told Arjuna that he killed Śiśupāla for his (Arjuna's) good.

SĪTĀ

Wife of Śrī Rāma.

Sītā is the incarnation of Mahālakṣmī. Lakṣmī took the birth of a woman because of the curse of Sarasvatī. Vedavatī, Sītā, Pāñcālī, all these women of chastity were the incarnations of Lakṣmī. The stories of Lakṣmī passing from birth to birth such as Vedavatīa, Tulasī, Sītā, Pāñcālī and so on until at last she reached the world of Viṣṇu, occurring in various Purāṇas

are collected and given here.

Lakṣmī Sarasvatī and Gaṅgā were the wives of Mahāviṣṇu. One day Viṣṇu was sitting with his his three wives and entertaining them with conversation when Devī Gaṅgā looked at Viṣṇu amorously. Instantly a quarrel arose among the three of them. When the row became uncontrollable, Sarasvatī cursed Lakṣmī to take birth in the earth as a plant. Gaṅgā and made her a river. At the end of all these rows and curses Viṣṇu stood up and side to Lakṣmī. "Lakṣmī! you will take birth as the daughter of Dharmadhvaja on the earth with the name Tulasī. In order that the curse of Sarasvatī may come true, a plant called Tulasī (holy basil) will grow up on the earth from a portion of you. While you are living as the daughter of Dharmadhvaja, an Asura named Śaṅkhacūḍa born from my portion will marry you."

The curse was realized. Sarsavatī and Gaṅgā became rivers. Lakṣmī was about to be born as the daughter of Dharmadhvaja. Who was Dharmadhvaja? He was a man of righteous deeds and good qualities, born of the family of Dakṣasāvarṇi who was born from a portion of Mahāviṣṇu. Brahmāsāvarṇi was born from Dakṣasāvarni. Dharmasāvarṇi begot Rudrasāvarṇi, Indrasāvarṇi begot Vṛṣadhvaja. Rathadvaja was the son of Vṛṣadhvaja were born to Rathadvaja. Dharmadhvaja and Kuśadhvaja were performing penance before Devī Lakṣmī to regain the wealth and prosperity lost by the curse of the Sun.

How did Dharmadhvaja and Kuśadhvaja lose their prosperity? Their, grandfather Vṛṣadhvaja was a devotee of Śiva. He performed penance before Śiva for a long time. Śiva became pleased with Vṛṣadhvaja and lived in his hermitage for the period of three Devayugas. This king Vṛṣadhvaja made a proclamation that none other than Śiva should be worshipped. As all the other gods were despised, the Sun got angry and cursed Vṛṣadhvaja. "Let the prosperity of yours and your proterity be destroyed." Śiva did not like the action taken by the Sun against his favourite. Śiva took his trident and went against the Sun, who took refuge near his father Prajāpati Kaśyapa. Kaśyapa complained to Brahmā. Brahmā ran to Vaikuṇṭha. Śiva also came there with his trident. Viṣṇu looked at them and said "You gods, hear this. What is the need of all this hurry? Within the short time you have taken to run up to this place so many years have elapsed in the world. It is a long time since Vṛsadhavaja died. His son Rathadhvaja also is dead. Rathadhvaja has two sons named Dharmadhvaja and Kuśadhvaja. They both have become Kings. But because of the curse of the Sun, they are devoid of any radiance. They are now worshipping Mahālakṣmī for radiance." Hearing this talk of Mahāviṣṇu all of them returned to their places.

It has been mentioned that Dharmadhvaja and Kuśadhvaja had been mentioned that Dharmadhvaja had been engaged in penance before Mahālakṣmī. Devī Mahālakṣmī appeared before them and granted their wish. Devī promised them that she would take birth was the daughter of each of them, and she would recovered for them all the wealth and prosperity they had lost. Accordingly Mahālakṣmī took birth by her portion as the daughter of Mādhavī, the wife of Dharmadhvaja under the name Tulasī.

Mālāvatī was the wife of Kuśadhvaja. As Lakṣmī had promised to take birth as their daughter, both of them waited for the birth of the child uttering the Vedas. At this time a child was born from the mouth of Kuśadhvaja. This child was the incarnation of Lakṣmī. With the birth of the child Kuśadhvaja regained all the wealth and prosperity he had lost. The child was

named Vedavatī (Devavatī). She grew up and became a young woman. Her desire was to get Mahāviṣṇu as her husband. Once an Asura named Śambhu came to the hermitage of Kuśadhvaja. When he saw Vedavatī he fell in love with her. He asked Kuśadhvaja for the hand of his daughter, but Kuśadhvaja did not give his consent.

Śambhu got angry. He came back in the night and killed Kuśadhvaja with his sword. Hearing the sound Vedavatī woke up and saw the dead body of her father lying in a pool of blood. She looked at Śambhu angrily. In that fiery look Śambhu was burnt to ashes.

Vedavatī began to perform very severe penance to get Viṣṇu as her husband. It was at this time that Rāvaṇa had begun his campaign of conquest. He defeated all kings and was proceeding victoriously through the vicinity of the Himālayas, when he saw the beautiful damsel Vedavatī sitting alone and performing penance. Seeing so beautiful a girl engaged in penance, he told her that he was the famous Rāvaṇa with ten heads and requested her to throw away the garment of bark of the tree and the matted hair and to accept him as her busband. She rejected his request. The angry Rāvaṇa caught hold of her hand. She resisted using her teeth and finger-nails. She cried out that she wanted no more to retain the body made impure by the touch of a wicked person. She made a fire and jumped into it. Thus in the sight of Rāvaṇa, she burnt herself to death. Before death she vowed that in the next birth Mahāviṣṇu would become her husband and would kill Rāvaṇa.

Rāvaṇa who himself was burning in the fire of amour, was extremely sorry at the death of the beautiful girl. He took the ashes of hers to Laṅkā and put them in a golden box and kept the box in a solitary place. He used to visit the place daily. Since the arrival of the ashes, bad omens began to occur in Laṅkā. One day Nārada came to Laṅkā. Rāvaṇa asked Nārada for the reason of constant occurrences of bad omens in Laṅkā. Nārada replied that the cuase of bad omens was the golden box he was keeping and that if it was kept in Laṅkā any longer, it would cause destruction and that if it was destroyed, great disaster would follow. Nārada advised Rāvaṇa to remove the box without opening it to somewhere else outside Laṅkā. Accordingly Rāvaṇa caused the golden box to be dropped in the sea. By and by it came with the waves to the shore of Bhārata (India). Robbers took it and went to the north and hid it in a forest. They were not able to take it away again. Thus, the box came to be deposited on the basin of a river in Mithilā.

It was this river-basin that King Janaka selected as the place for sacrifice. Being kept in this holy place the ashes for sacrifice. Being kept in this holy place, the ashes of the body of Devavatī in the box mingled with her spirit and was taking shape into a child. When the place was ploughed for preparing the spot of sacrifice, for Janaka, this golden box was discovered. The child which was inside the box, was taken home and brought up by the king who named her Sītā. It was the portion of this Sītā herself that took birth next as Pāñcālī. (Devī Bhāgavata, Kamba Rāmāyaṇa).

(i) The King Padmākṣa performed penance before Mahāviṣṇu with a view to get Mahālakṣmī as daughter. Mahāviṣṇu gave the King a great Phallus to realize his wish. From that a beautiful girl was born. The King named her Padmā. When she attained marriageable age, the king made preparations for her Svayaṁvara (the bride herself choosing a husband). On the day fixed for the marriage Rākṣasas came and destroyed all the preparations and

killed King Padmāksa. Because of her sorrow at this disaster Padmā jumped into the fire. The giants searched for Padmā every where, but they could not find her. They returned in disappointment.

One day, during this period, Rāvaṇa was travelling in his Aerial chariot. When he reached this place, he saw Padmā who had come out of the fire. Rāvaṇa was fascinated by the beauty of Padmā. So he turned towards her. Seeing this, Padmā again jumped into the pile of fire for safety. Without any delay Rāvaṇa made a search in the pile of fire. At last he got the body of Padmā (Sītā) in the form of five jewels. The disappointed Rāvaṇa placed the five jewels in a box and took it to Laṅkā and gave it to his wife Mandodarī. One day Mandodarī opened that box and saw Padmā sitting in the form of a beautiful virigin. Thinking that it was not propitious to keep her who was the cause of destruction to Padmākṣa, his family and kingdom, Mandodarī exerted pressure on Rāvaṇa to cast the box out of Laṅkā and buried it in Mithilā. Before the box was closed Padmā cursed Rāvaṇa. "I will come to Laṅka again to kill you and your clan."

One day when a Brahmin of Mithilā was ploughing his field he got this box. Thinking that it belonged to the king, the Brahmin took the box to King Janaka. The king took the child in the box and brought it up. He named the child Sītā. (Ānanda Rāmāyaṇa, 7-6).

(ii) In Adbhuta Rāmāyaṇa we see another story which is somewhat different from that we see in Ānanda Rāmāyaṇa. It is given below:

Rāvaṇa who had become the harasser of the entire world began to harass the hermits and sages also. He used to shoot arrows at the hermits who were sitting in meditation in the forests, and taking their blood in the arrow-head, he stored it in a big pot. In the same forest a hermit named Gṛtsamada was engaged in penance to get a daughter who would be equal to Lakṣmī in everyway. He took milk wih the head of Darbha grass and stored it daily in a pot. One day Rāvaṇa came to his hermitage and took the pot of milk stealthily. He poured the milk into the pot in which he had stored the blood and stirring it well gave it to his wife Mandodarī. Seeing the character of her husband becoming worse and worse every day, Mandodarī became miserable. One day she decided to commit suicide and drank the contents of the pot given by Rāvaṇa. The thing which was taken for suicide, made her pregnant. Mandodarī buried that foetus in Kurukṣetra. After a while a girl was born from it. That child was Sītā, the daughter of King Janaka.

(iii) There is a story in Devī Bhāgavata stating how Sītā was born as the daughter of Rāvaṇa. It is as follows :

Rāvaṇa wished to marry Mandodarī, the daughter of Maya. Then Maya said to Rāvaṇa thus :—"According to the horoscope of Mandodarī, the first child born to her will be the destroyer of its clan. So it would be better to kill that child." Not acting upon the advice of Maya, Rāvaṇa put the first child in a box and buried it in the city of King Janaka. This child was Sītā, the wife of Śrī Rāma.

Sītā grew up in the palace of king Janaka. Kuśadhvaja the younger brother of Janaka had three duaghters. They were named Māṇḍavī, Ūrmilā and Śrutakīrti. Sītā grew up alongwith these three sisters. The four up to be a young woman. Several young men wished to marry her. Janaka refused everyone of them. One day the princesses were playing with their maids

in the garden of the harem. Sītā sat on the dais in the centre of the garden to make a flower garland. All their attempts to gather the jasmine flowers from the twigs of a large mango tree in the garden ended in failure. Sītā instantly ran to the weapon house and taking a bow and arro, shot down the flowers. The flowers fell down on the cloth placed on the ground without being damaged. Janaka saw the shooting of Sītā, from the palace. He was amazed at the expertness of Sītā. The bow which Sītā, from the palace. He was amazed at the expertness of Sītā. The bow which Sītā took was Śaivacāpa (the cow of Śiva). Śiva had used this how, in days of old, to destroy the sacrifice of Dakṣa. Śiva who was pacified by the destruction of the sacrifice of Dakṣa and the victory over his enemies, gave this bow to his devotee, the King of Videha. That King kept the bow in his weapon-house and used to worship it. Sītā had taken that bow and shot with it.

The king who had been thinking about the marriage of Sītā thought that what he saw was a good omen. So the king made a proclamation that only he who could take the bow of Śiva, draw it, and shoot with would became eligible to marry Sītā. Hearing this many adventures came to the palace and tried to handle the Śaivacāpa and retreated admitting defeat. It was at this time that Viśvāmitra brought Rāma and Lakṣmaṇa to the forest for the protection of sacrifice. Hearing about the Svayaṁvara of Sītā, Viśvāmitra took the princes to the palace of Janaka. The king was greatly pleased when he learned that the princes were the sons of Daśaratha, of the solar Dynasty. Next morning, at the instruction of his elders priests and teachers, Śrī Rāma stood on the dais in the middle of the hall, where the Śaivacāpa was placed, ready to handle it. He lifted up the bow with his left hand, drew it easily and fastened the string tightly and the bow was broken. When the kings who were present, heard the roaring sound of the breaking of the bow, they shivered with fear as serpents at the sound of thunder. Sītā jumped with joy like a peacock. A letter was sent to Dasaratha then and there. Friends and relatives arrived. Under the guidance of the presiding priest Śatānanda, the marriage ceremony was conducted. Rāma married Sītā, Bharata married Māṇḍavī, Lakṣmaṇa married Ūrmilā, and Śatrughna married Śrutakīrti. The brides and bridegrooms went to Ayodhyā with their parents and relatives. (Kamba Ramāyaṇa, Bālakāṇḍa).

Dasaratha who had become old, wished to hand over the realm to Srī Rāma. Since Kaikeyi stood as a hindrance, the kingdom fell into the hands of Bharata. Moreover Sītā had to live in the forest with Śrī Rāma and Lakṣmaṇa for fourteen years. In the early period of their forest-life they visited the hermitage of Atri. Seeing the devotion of Sītā towards her husband, Anasūyā the wife of hermit Atri, blessed her and gave her a fine garland, clothes and ornaments and cosmetics. Anasūyā blessed Sītā again and said that she would shine as Lakṣmī if she besmeared her body with the divine cosmetics.

In the last year of forest-life Pārvatī and Paramesvara tested the firmness of the love of Sītā and Rāma.

A few days before the abduction of Sītā by Rāvaṇa, Fire god the guise of a Brahmin and approached Śrī Rāma and said: "O, Śrī Rāma! The Devas have sent me to tell you certain things which will take place shortly. Your incarnation has the aim of killing Rāvaṇa. Sītā is meant to be a cause for the same. The death of Rāvaṇa is imminent. He will come and carry Sītā away. So entrust Sītā with me. I will keep her carefully. Make a phantom (Maya) Sītā and

keep her here, instead of the real Sītādevī. After the killing of Rāvaṇa, when Sītā enters fire as a proof of her purity, I will return Devī Sītā." Śrī Rāma agreed to it. Fire god by his power of contemplation, created a phantom Sītā, exactly like the real Sītā in shape and figure and nature and placing her beside Rāma, he disappeared with the real Sītā. Even Lakṣmaṇa was not aware of this fact. The real Sītā Devī was under the care of Fire god till the moment of the test of chastity of Sītā by fire, after the killing of Rāvaṇa. During the time of entering the fire the illusory Sītā vanished in the fire and the real Sītā came out. (Devī Bhāgavata, Skandha 9).

Abandoned Sītā, who was pregnant, wandered about in the forest and at last reached the hermitage of Vālmīki, who gave her protection and shelter. The story of an occurrence at this time is given in Kathāsaritsāgara, Alaṅkāravatīlambaka, Taraṅga 1.

The other hermits did not like Vālmīki's action of giving shelter to Sītā. They said "Sītā is impure. Otherwise her husband would not have abandoned her. By her association we also would become sinners. As the hermit Vālmīki is kind, he will not cast her away especially when she is pregnant. So the best thing for all of us, is to go to another hermitage." This murmuring of the hermits reached the ears of Vālmīki. He said "She is pure and chaste. I know it with my inward eyes." But they did not believe it. Then Sītā said "Lord! you can test my chastity in whatever way you like, and if I am found to be impure you may cut off my head."

The hermits tested Sītā in the Ṭiṭṭibhasaras (a divine lake near the hermitage of Vālmīki) and were convinced that she was chaste and pure. (See under Ṭiṭṭibhasaras to know the greatness of this divine lake).

Cursed Sītā. Sītā was spending miserable days in the hermitage of Vālmīki. Her matrimonial life was a hell. Is there any special reason for misery? Yes. It is the curse of a bird. Once Śeṣa told this story, of the cursing of Sītā by a bird, to the hermit Vātsyāyana. That story is given below:

> The event took place when Sītā was a young girl in the palace of Janaka. One day while Sītā was playing in the garden she saw two parrots, cock and hen, which talked well. The spouses were delightfully engaged in love-making. As soon as the couple saw Sītā they flew up to a tree and sang thus: "A handsome king will take birth on the earth. His name will be Śrī Rāma. His wife's name will be Sītā. Their wedded life will be happy.

Hearing the song, Sītā thought that they were some divine persons, and asked her maids to catch them and give them food. The maids caught the parrots and brought them before Sītā. She asked the birds. "Don't fear. Who are you? Where do you come from? Who is that Rāma? Who is Sītā? How did you come to know of them? Tell me all. I will not hurt you!

The birds replied. "In the forest there is a hermit named Vālmīki. We live in his beautiful hermitage. That hermit has composed the story Ramāyaṇa, which is yet to happen, and has taught it to his disciples. We have heard those songs. Having heard them over and over we also have learned them by heart. We will tell you who Rāma is and Janaki is and what would happen to her who lives happily with him. Hear it! Saying thus the parrots passed on to the story of Rāma. Due to the sacrifice of the hermit Ṛṣyaśṛṅga, Mahāviṣṇu incarnated as four persons, of whom Rāma the eldest, with his younger brother and Viśvāmitra, would come to Mithilā. He would draw the bow and marry Sītā...

Sītā was extremely pleased with the sweet song of the birds and asked them so many questions repeatedly with curiosity. Seeing the excitement of the questioner the parrots understood that she was Sītā herselt. They asked her. "Beautiful girl! who are you? Why are you so much interested in knowing about Rāma? What is your name?" Sītā disclosed everything about her to the birds, and said "I am the same Sītā, the daughter of Janaka you have sung about. I will let you go only on the day when that handsome prince Rāma comes and marries me. Your conversion has made so curious. You can live comfortably in my house, eating sweetmeats." The birds were in great fear when they heard this. They looked at each other and replied to Sītā. "Good child! we birds fly about in the sky and perch on trees and bush. Houses are not comfortable to us. Moreover I am pregnant. After my delivery in our own place I will come here. You need not have any doubt." The female parrot said thus. But Sītā did not let them go. Then the male parrot prayed humbly with anxiety. "Sītā, allow her to go. Why do you detain my beautiful wife? Allow us to have our own way in the forest. My wife is pregnant. After the confinement both of us will come back." Sītā said "Let her live with me. You may go as you please."

The parrots were in great sorrow. If they had not made any noise on that tree this detention would not have occurred. These pitiable supplications had no effect on Sītā. The male bird cried to Sītā to let him take his mate alongwith him, and beat his heat on the ground. Sītā was adamant. The female bird, filled with misery and anger cursed Sītā thus. "You have separated me from my husband. I am pregnant. May you too be separated from your husband when you become pregnant". When she had finished saying, she fell on the ground and wriggled and died. An aerial chariot came down to the earth from heaven for the soul of that bird which had died exalting and glorifying Śrī Rāma. The soul of the bird got into the chariot and went up to heaven. The male bird, being unable to bear the death of his beloved wife, dipped himself in the Gaṅgā. Before his death he cried out in anger. "I must be born in the city of Rāma. By my words, this Sītā should be separated from her husband and fall into misery." He died in the Ganges in Krodha (anger) and fear. So he took rebirth with the name Krodhana as a washerman by caste and profession. It was this washerman who spoke words of calumny about Sītā. Due to the calumny of this washerman, Śrī Rāma abandoned Sītā and she had to take shelter in the hermitage of Vālmīki. (Padma Purāṇa, Pātāla Khaṇḍa, Chapter 57).

ŚIVA (RUDRA).

One of the Trinity.

The seers or spiritual giants of India imagined three forms to God, dividing all the activities into three departments, *i.e.*, creation, sustenance and destruction or annihilation. Brahmā, for creation, Viṣṇu, for sustenance and Śiva, for annihilation—they are the Trinity Viṣṇu was born first, Brahmā next and Śiva last. The essence of Indian spiritualistic though is that these three visible forms of God will, at the close of the Kalpa cease to be and become one with the cosmic power, and that the trinity will be born again at the commencement of the Kalpa and will take up their respective functions.

The dominant quality or attribute of Śiva is Tamas (darkness). Many stories, with slight variations, are told in the various Purāṇas about the birth of Śiva. Some of the more important

stories are summarised below.

(i) At the begining of the Kalpa, while Brahmā was meditating upon the birth of a son like himself, a child deep blue in colour, appeared on his lap, and the child began running about crying aloud. Brahmā asked the child why it was crying; then the child asked Brahmā to give him a name. Though Brahmā told him that his name was Rudra and asked him not to cry, he cried seven times more. Then Brahmā gave him another seven names, and for the total eight names eight Mūrtis (forms) wives and children were allotted. Bhava, Śarva, Īśāna, Paśupati, Bhīma, Ugra and Mahādeva were the additional seven names, and Sun, Water, Earth, Wind, Fire, Sky, the Brahmin who has taken dīkṣā and Moon were the eight Mūrtis and the presiding deities allotted to them. To these deities the following wives were also allotted, *i.e.* Suvarcalā, Uṣā, Vikeśī, Śiva, Svāhā, Diśā, Dīkṣā and Rohiṇī. The world is full with their progenies, Śanaiścara, Śukra, Lohitāṅga, Manojava, Skanda, Śarga, Santāna and Budha are the sons of the above eight wives. This Rudra married Satī, daughter of Dakṣapjāpati. (Viṣṇu Purāṇa, Part 1, Chapter 8).

(ii) Brahmā whose predominant quality or attribute is *rajas* was born from the navel of Mahāviṣṇu. From the Centre of the brow of Brahmā was born Rudra of Tāmasic quality. Brahmā, by the power of his *tapas*, acquired the power of creation and created a red-coloured world by his attribute of *rajas.* The very same world is annihilated by Rudra at the close of the Kalpa period. (Devī Bhāgavata, 7th Skandha).

(iii) From the wrath of Brahmā was born Rudra, from his lap Nārada, from his finger Dakṣa, from his mind Sanaka and others, and from his left finger a daughter called Vīraṇī. (Devī Bhāgavata, 7th Skandha).

(iv) Four 'mental sons' of Brahmā Sanaka, Sanandana Sanātana and Sanatkumāra showed disinclination to beget progenies. Brahmā got angry at this attitude of the four sons and from the centre of his brow was born a body blue and white in colour, and he, in tears, requested Brahmā for names and stations. Blessing him by saying 'mā ruda' (do not cry) Brahmā allotted him names and stations. He became famous by the name Rudra. He was also given eleven more names by Brahmā as follows: Manyu, Manu, Kāma, Vāmadeva and Dhṛtavrata. These names are otherwise famous as follows: Aja, Ekapada, Ahirbudhnya, Tvaṣṭā, Rudra, Hara, Śambhu, Trambaka, Aparājita, Īśāna and Tribhuvana. The eleven Rudras were also allotted the following eleven positions by Brahmā *i.e.* heart, the five organs of the body, vital force (Prāṇa) wind, fire, water, earth, sun and moon. Rudra has eleven wives, called Dhī, Vṛtti, Uśanā Umā, Niyutā, Sarpis, Ilā, Ambikā, Irāvatī, Sudhā and Diksa. Rudra, under the name Śiva, is considered to be the third of the trinity. The doctrine is that as long as time is real, deluge, or annihilation does not place. Therefore, Rudrasaṁhāra (annihilation by Rudra) may be taken to mean only as the beginning of new creation.

(v) At the commencement of Yuga (era) Brahmā was born from the navel of Viṣṇu. Two Asuras called Madhu and Kaiṭabha rushed up to kill Brahmā, and from the brow of Viṣṇu, who got angry towards the *asuras* was born Śiva holding in his hands Sula (the three-pronged trident). (Vana Parva, Chapter 12).

Śiva has two wives, Gaṅgā and Pārvatī (See under Gaṅgā and Pārvatī). He lodges Gaṅgā on his head. Umā, Kātyāyanī, Gauri, Kāli, Haimavatī Īśvarī, Śiva, Bhavānī, Rudrāṇī, Śarvāṇī,

Sarvamaṅgalā Aparṇā, Pārvatī, Durgā, Mṛḍānī, Caṇḍikā, Ambikā, Āryā, Dākṣāyaṇī, Girijā, Menakātmajā, Cāmuṇḍā, Karṇamoṭī, Carcikā and Bhairavī–these are synonyms of Pārvatī. Śiva lives on the top of the Mahāmeru, where there are nine cities. At the centre is Brahmā's Manovatī; exactly to the east of it is Indra's Amarāvatī; at the southestern corner is Agni's Ṭejovatī; on the south is Kṛṣṇañjanā of Nirṛti, on the west is Varuṇa's Śraddhāvatī, at the northwestern corner is Gandhavatī of Vāyu, on the north is Kubera's Mahodayā, at the north-eastern corner is Śiva's Yaśovatī–this is the set of the nine cities.

Two sons called Subrahmaṇya and Gaṇapati were born to Śiva of Pārvatī, and they are his actual sons. Some other sons also were born to him in his assumed forms and by other women. Such have been Indrajit, Hanuman and others. For details see the respective words. (Devī Bhāgavata, 8th Skandha, 9th Skandha; Kathāsaritsāgara, Kathāmukhalambaka).

Śiva has taken several partial incarnations, the chief of which are given below.

(i) *Durvāvas.* (See under Durvāsas).

(ii) *Vāmana (Monkey).* Śiva, Pārvatī and their attenders like Nandikeśvara once transformed themselves into monkeys and placed about on the Himālayas. Rāvaṇa, who came there on the occasion ridiculed Nandikeśvara, who, in great rage, cursed Rāvaṇa that monkeys would destroy him. Being thus cursed Rāvaṇa raised Kailāsa from its foundations and played with it. (Uttara Ramāyaṇa).

(iii) *Śakti.* Śiva incarnated himself as Śakti, son of Vasiṣṭha and was devoured by Kalmāṣapāda, who took the form of a Rākṣasa. (Vāmana Purāṇa, Chapter 6).

(iv) *Varuṇa.* Śiva once assumed the form of Varuṇa and conducted a yajna which was attend by the Vedas in assumed forms. (M. B. Anuśāsana Parva, Chapter 85).

The Purāṇas refer to various persons, who had earned boons from him and others who attained heaven on account of their devotion for him. The following are important among such persons.

(i) Siṁhavaktra–(Skanda Purāṇa, Asura Kanda).
(ii) Rukmī–(Bhāgavata, 10th Skandha).
(iii) Bāṇa–(Bhāgavata, 10th Skandha).
(iv) Sudakṣiṇa–(Bhāgavata,10th Skandha).
(v) Sālva–(Bhāgavata 10th Skandha).
(vi) Vṛkāsura–(Bhāgavata, 10th Skandha).
(vii) Ratidevī–(Kathāsaritsāgara, Lāvāṇakalambaka, Taraṅga 1).
(viii) Indrajit–(Uttara Ramāyaṇa).
(ix) Bhṛgu–(Padma Purāṇa, Ādi Khaṇḍa, Chapter 2).
(x) Gāndhārī–(M. B. Ādi Parva, Chapter 109, Verse 107).
(xi) A ṛṣi girl–(M. B. Ādi Parva, Chapter 168, Verse 6).
(xii) Prabhañjana–(M. B. Ādi Parva, Chapter 214, Verse 20).
(xiii) Śvetakī–(M. B. Ādi Parva, Chapter 222, Verse 41).
(xiv) Jarāsandha–(M. B. Sabhā Parva, Chapter 14, Verse 64).
(xv) Bāṇāsura–(M. B. Sabhā Parva, Chapter 33, Southern text).
(xvi) Maṇkaṇa–(Vana Parva, Chapter 83, Verse 132).
(xvii) Sagara–(Vana Parva, Chapter 106, Verse 15).

(xviii) Bhagīratha–(Vana Parva, Chapter 109, Verse 1).
(xix) Jayadratha–(Vana Parva, Chapter 272, Verse 28).
(xx) Ambā–(Udyoga Parva, Chapter 187, Verse 12).
(xxi) Somadatta–(Droṇa Parva, Chapter 143, Verse 16).
(xxii) Viṣṇu–(Drona Parva, Chapter 201, Verse 56).
(xxiii) Parasurama–(Karna Parva, Chapter 34, Verse 116; Śānti Parva, Chapter 49, Verse 33).
(xxiv) Skanda–(Śalya Parva, Chapter 46, Verse 46).
(xxv) Arundhatī–(Śalya Parva, Chapter 48, Verse 38).
(xxvi) A Brahmin boy–(Śānti Parva, Chapter 153, Verse 114).
(xxvii) Taṇḍi Muni–(Anuśāsana Parva, Chapter 16, Verse 69).

Śiva possesses a mass of matted hair, red in colour. It is known as Kaparda also, and hence he is called Kapardī as well. Śiva is also stated to be Agni. He has three eyes, the third one on the forehead being all fire. Śiva is called Trinetra, Phālanetra, Agnilocana etc. because of the above facts. It is only just and proper that Śiva, who is the destroyer of all things should have relation to Agni. Śiva, the alldestroyer, carries the Sula in his hands always. Another weapon is named Pināka, and therefore Śiva is callled Pinākapāṇi (he who holds Pināka in his hands). Both Śiva and his vehicle, the Bull, are white in colour. The white colour indicates the justice observed in the process of annihilation. Śiva has been described as possessing two, four, eight and ten hands. Besides the Pināka, he holds in his hands the club called Khaṭvāṅga, the bow called Ajagava, a deer, beads, skull, ḍamaru (a musical instrument) and many other sacred articles. Gaṇgā and Candra (moon) dwell on his head, and he is, therefore, known as Gaṇgādhara and Candracūḍa also. A Garland made of human skulls adorns his neck. Śiva wears the skin of the leopard for cloth and uses the skin of the elephant for blanket. All over his limbs snakes are worn as ornaments.

The Purāṇas contain stories as to how Śiva earned most of the above assets. The wives of many Ṛṣis felt enamoured of Śiva, who once appeared in the garb of a beggar. The Ṛṣis, who got angry with Śiva on the above account, decided to kill him. From the pit they dug on the ground, a tiger emerged. Śiva killed it and wore its skin. A deer followed the tiger from the pit. Śiva held it in his left hand. The next to emerge out of the pit was a red-hot iron rod. Śiva took it in his hands as a weapon. Lastly snakes came out of the pit and Śiva wore them on his body. On another occasion an Asura called Gaya assumed the form of an elephant and chased the Munis, who took refuge in a Śiva temple. Śiva appeared, killed the elephant and wore its skin on his body. Since Śiva wore snakes as ear-rings he came to be known as Nāgakuṇḍala. Brahmā ordered that Rudra should create people and accordingly he created people. But, his creations were very cruel beings. Brahmā feared that they would eat up the other creations. Brahmā, who trembled with fear, asked Rudra to retire from the act of creation and to train himself to do creation in the proper manner as ordained. Accordingly, Rudra started practising *tapas.*

(i) How Śiva got the name Jīmūtaketu. (See under Jīmūtaketu).

(ii) He becane Kapālī. (See under Kapālī).

(iii) Sin of Brahmahatyā on Śiva. As he plucked off the head of Brahmā Śiva became subject to the sin of Brahmahatyā. Blue in colour and with grey hair, terrible Brahmahatyā

approached Śiva who asked her who she was and why she came. She answered that she was Brahmahatyā and asked Śiva to take her into him. She entered his body so that he felt a burning sensation all over him. In this condition Śiva went to Bādaryāśrama. But, the great Ṛṣis, Naranārāyaṇas were not there in the Āśrama. Sad at heart Śiva went to the river Yamuna to take a bath. But the river dried up. Then he went to Plaksa island to bathe; but the island disappeared. Then he went to Puṣkarāraṇya, Māgadhāraṇya, Saindhavāraṇya, Naimiṣāraṇya, Dharmāraṇya etc. all to no purpose. He got worn out but could not have a bath. The terrible Brahmahatyā did not leave him. Though he visited sacred rivers, *āśramas* and temples and practised Yoga, Śiva did not get redemption from sin. At last, in great disappointment he went to Kurukṣetra, where he saw Viṣṇu. With folded hands Śiva praised Viṣṇu who advised him the following means for absolution from sin. "A Bhagavān born from my aspect under the name Yogaśāyī is living at Prayāga. The great river Varuṇa which has started from the right leg of Yogaśāyī and which redeems all sins as also the sublime river Asī, which has started from his left are both worshipped by the whole world. The temple of Yogaśāyī is at the centre of these rivers, and that is a sacred place most important in the three worlds and annihilative of all sins. That city is the great Vārāṇasī. Even materialistic or wordly people get salvation there. It is my (Viṣṇu) *āśrama.* There dwells Sūrya called Lola destroying all sins. The place where Keśava my aspect lives is Daśāśvamedha. If you go there you will get redemption from sin."

Thus directed by Viṣṇu Śiva went to Varanasi and achieved absolution from the sin of Brahmahatyā by bathing in the holy Tīrthas there. (Vāmana Purāṇa, Chapter 3).

Blessed Sukeśa. Vaidyutkeśa, the Rākṣasa married Sālakaṭaṅkā, daughter of Sandhyā. While they toured the world round enjoying their honeymoon Sālakaṭaṅkā conceived and delivered in due course a son in the valley of Mount Mandara. Śiva and Pārvatī, who passed that way in an aerial chariot saw the child and came down to it. By the blessing of Śiva the child grew up to a youth very quickly. Śiva named him Sukeśa and after blessing that he would grow up to become a pious soul disappeared from the scene.

Sword of Śiva. Śiva holds a sword in his hand to destroy the Asura tribe. The following is told in Chapter 166 of Śānti Parva about the origin of the sword.

There are idols of Durgās as standing in the lotus flower and also as mounted on the lion. Āgamas refer to nine kinds or forms of Durgā *i.e.* Nīlakaṇṭhī, Kṣemaṅkarī, Harasiddhi, Raudrā, Vanā, Agni, Jayā, Vindhyavāsinī, and Ripunāśinī. Durgā's most terrible form is as Mahiṣāsuramardinī, found at Mahābalipuram, Ellora and other places. Durgā is also called Caṇḍikā and Kātyāyanī. Durgā is worshipped as Nandā, Bhadrakālī, Ambā, Rājamātaṇgī etc.

Thousand Caturyugas constitute one day Brahmā. According to the Purāṇas fourteen Indras fall dead from heaven during the life of one Brahmā. Two such life times of Brahmā form one life time of Viṣṇu; at the end of the period he too will expire. Śiva's life time is double that of Viṣṇu, according to Devī Bhāgavata, 5th Skandha. (For details see under Manvantara).

Sahasranāmas (*thousand names*) *of Śiva.* The thousand names of Śiva are mentioned mainly in Chapter 285 of Śānti Parva and Chapter 17 of Anuśārana Parva of Mahābhārata. There are substantial differences between the two lists of names.

The Ekādaśarudraś, *viz.* Mṛgavyādha, Sarpa, Nirṛti, Ajaikapāt, Ahirbudhnya, Pinākī, Īśvara, Kapālī, Sthāṇu and Bharga are the sons of Śiva. (Ādi Parva, Chapter 66).

The Purāṇas contain many references to the great power of Śivabhasman. The following story about even Viṣṇu turning out to be a devotee of Śiva on account of the sanctity of Śivabhasma is related in Chapter 101, Pātālakhanda of Padma Purāṇa.

In the beginning or during the Brahmāpralaya (deluge) Mahāviṣṇu was lying in the great waters of the deluge. On both sides of Viṣṇu hundred universes each and on both sides of his feet and at the centre of his head twenty universes each remained attached. One universe glowed as a gem on Viṣṇu's nose. Maharṣis like Lomaśa did *tapas* seated on his navel. Meanwhile Viṣṇu sat in deep meditation ready for creation. But, he did not find anything and began, therefore, sobbing. Then appeared an extra-mundane light at which he got frightened and closed his eyes. Śiva, rotating in both his hands a garland each made of a crore of universes appeared before Viṣṇu. He then stood up and enquired of the visitor who he was. Śiva exhibited his form. Śiva told Viṣṇu that he had not attained sufficient wisdom for creation and also advised him to achieve enough knowledge by first taking the Varuṇa bath and then the Bhasma bath.

To this Viṣṇu answered by saying that there was nowhere water enough for him to bathe, and he, who was closely surrounded by universes, sat in water. But, it came only up to his thighs. Then Śiva said laughingly that there was enough water for Viṣṇu to bathe and cast a glance at him with his (Śiva) eye on the forehead and also his left eye. And, immediately Viṣṇu's body became very small and it began to shiver. Then Śiva said as follows:-"Oh! Viṣṇu! here is deep water, you may bathe in it. But Viṣṇu could not get into the tremendous pool created on Śiva's lap. So, he requested Śiva for a passage to get into the pool. Śiva "Oh! Viṣṇu! Before this even though you sat in water, one crore *yojanas* in depth, it came only up to your thighs. But, now though you are on your legs you say you cannot enter the water. Look here, the water comes only up to my thighs. You may descend into it. I shall see to it that you can step into the water. A Vedic saying I recite will serve as the step."

Viṣṇu:–Nobody can step on sound. One may ascend on what is material, *i.e.*, with form; but, how could one step on that which is formless?

Śiva:– Why can you not get hold of that which is and ascend? You receive this great Veda.

Viṣṇu received it, but it appeared that his hands were not strong enough to hold it. Śiva smiled at the inability of Viṣṇu and asked him to get down into water by the steps made of Veda and when Viṣṇu descended the steps into the water, it came only up to his thighs. He had his bath and then asked Śiva what he should do next. Śiva:–"What do you feel in your mind? Is it that you do not feel anything"

Viṣṇu:–I feel not anything.

Śiva:–If you get sanctified by bhasmasnāna you will receive the ultimate knowledge. I shall give you the *bhasma.*

Śiva took a pinch of *bhasma* from his breast and chanting the Gāyatrī and pañcākṣara (Om namaśśivāya) mantras sprinkled it all over the body of Viṣṇu. He also said to Viṣṇu, "You live, you meditate, now what do you feel in your mind?" Viṣṇu meditated whereupon

he saw a very bright light in his heart. When he told Śiva that a light was being seen by him the latter said that his knowledge was not mature enough and asked him to eat some *bhasma* so that it might become perfect. Viṣṇu accordingly consumed the *bhasma*, and lo! he, who was till then red-blue in colour became as white as pearl. He began to be called Śuklavarṇa (white in colour) from that day onwards.

Mahāviṣṇu felt happy and contented having seen Śiva, who asked the former what it was he saw in his mind just then. Answering that he saw the blissful form of Śiva before him Viṣṇu fell at the latter's feet. To Śiva's query as to what boon he desired to have, Viṣṇu replied that he wanted to become a devotee of Śiva and because of the greatness of the *bhasma* Viṣṇu thenceforward became a devotee of Śiva.

Worship of Śivaliṅga is a popular practice in India. The Purāṇas contain a number of stories about the importance Śivaliṅga achieved so as to make it an object of worship. Three of the more important stories are given below:

(i) Śiva wandered about the world lamenting over the death of Satīdevī at the Yajña conducted by Dakṣa, and Kāmadeva followed him with his erotic arrows to exploit Śiva's sorry predicament. During his wanderings Śiva once came to the Vindhya mounain Kāmadeva followed him there too and began attacking Śiva with his arrows and to escape from the fierce onslaught Śiva took refuge in the terrible Dāru forest. There Maharṣis with their wives lived. Śiva saluted them and requested for alms. But, the Maharṣis only kept mum. They did not like their wives saluting Śiva. Śiva went about the *āśrama* and all the women except Arundhatī and Anasūyā, followed him overcome by lust for him. Enraged at this, Munis like Bhārgava and Aṅgiras cursed Śiva that his phallus should drop to the ground. Immediately it fell down and Śiva disappeared. The phallus rent asunder the earth, reached Pātāla and rent the universe also. The whole universe shook at which Brahmā met Viṣṇu at Pātāla and enquired of him the reason for the universal upheaval; Viṣṇu answered him that the world shook because of the weight of Śiva's plallus, which the *maharṣis* had caused to be dropped. Then Brahmā, alongwith Viṣṇu, came to the spot where Śiva's phallus lay. At the sight of the limitless phallus Viṣṇu, in great wonder, descended to Pātāla mounted on Garuḍa. Brahmā, on his plane, toured above. Both Viṣṇu and Brahmā returned to earth, having failed in their attempt to find the end of the phallus. They then praised Śiva, who appeared to them. They requested him to take back his phallus from the earth. Śiva insisted that he would do so only if the Devas agreed to worship his phallus. Viṣṇu agreed to the suggestion. Brahmā took the phallus, golden brassy in colour. Thereafter Mahāviṣṇu created the four castes and various śāstraic texts for each of the castes to worship the phallus. The four texts are known as Śaivam, Pāśupatam, Kāladamanam and Kāpālikam. After making the above arrangements Brahmā and Viṣṇu returned. Śiva took back his phallus. (Vāmana Purāṇa, Chapter 6).

(ii) Eighty-eight thousand Bālakhilyas were born from the mind of Brahmā. They emaciated their bodies by constant baths, fasting and worship of Śiva. Though they worshipped Śiva thus for one thousand divya years, he did not appear in front of them.

Afterwards, when Pārvatī was travelling by sky one day, the latter saw and took pity on the Bālakhilyas and told Śiva thus: "These maharṣis are suffering like anything. For my sake, you should put an end to their sufferings. Has their evil fate no end? They are reduced to mere

skin and bones, and yet they are denied realisation." Smilingly Śiva told Pārvatī as follows "You do not know the real course of righteousness. These people do not understand righteousness; they are not free from lust and anger. They are mere fools." At these words of Śiva, Pārvatī told him thus: If things be as you have said please show me their nature, I feel interested. Then Śiva asked Pārvatī to remain where she was, telling her that he would go to the Bālakhilyas and show her how they behaved. Accordingly Śiva went to them.

Śiva approached the Bālakhilyas in the guise of a handsome youth, wearing the Vanamālā garland on his head, holding the alms bowl in his hands and completely in he nude and requested for alms. The Womenfolk of the Advaitins were much attracted by the handsome youth and came to him with a lot of fruits, roots etc. by way of alms. Śiva wished them good and Parvatī espied her smiling lord from her seat.

After giving him alms the women spoke to him as follows: "Oh! anchorite, what penance are you practising? You have no clothes on you, but you wear Vanamālā. You are a handsome *sannyāsī*. If you have no objection, please tell us about you." The *sannyāsī* (Śiva) answered them by saying that his was a very secret penance and could not be imparted to others. Especially in the presence of so many others it could not be revealed. So, you may please go. But, the women said that they wished very much to hear the secret, and they caught hold of his hands saying 'Came'. The women were overcome by lust and one of them caught hold of his neck, another of his hands, another of his knees, another of his hair and yet another of his waist. Seeing the excitement of their wives the *maharṣis* cried, 'Strike him' and struck down his phallus with sticks and stones. As soon as the phallus was thus felled down, Śiva disappeared from the spot and returned to Kailāsa with Pārvatī.

When the phallus fell down the whole universe shook and the *maharṣis* were alarmed. A very intelligent *maharṣi* among them said:–"We know not the real facts about the great ascetic. Let us take refuge in Brahmā. He may know the facts." Accordingly the *maharṣis* went to Brahmā, who found fault with their ignorance and indiscretion and asked them to shed their anger and please Śiva. Accordingly they went to Kailāsa and praised Śiva, who appeared to them and told them as follows:–"You may now return. The phallus will belong to you. I shall be pleased if you would duly install it. Nothing will be impossible to those worship my phallus with devotion. Even sins consciously committed will be removed by the worship of my phallus. You install the phallus you struck down in the great pond of Sannihita. That will achieve for you all your desires. Even the Devas will worship it under the name 'Sthāṇu'. Being installed at Sthāṇvīśvara it will be known as Sthāṇvīśvara also. Constant meditation upon Sthāṇu will remove all sins. The sight of Sthāṇu will bring about salvation."

After this the *maharṣis*, alongwith Brahmā, returned to Dāru forest to carry the phallus to Sannihita. But, they could not move it even by an iota. They returned again to Kailāsa, but could not see Śiva there. When Brahmā sat in meditation for sometime to know where Śiva was, he saw in his mind Śiva, in the guise of an elephant, standing in the stream praised by Munis. Immediately Brahmā and others went there, but missed Śiva there. But Pārvatī appeared there and served them amṛta (nectar). When they had consumed the nectar they saw Śiva standing in the stream, and they spoke about their difficulties to him.

Śiva, in the guise of the elephant, accompanied them to the Dāru forest where he, in

sport, took the phallus by his proboscis and installed it on the banks of the stream. All those who witnessed the installation attained ultimate realisation. Upon the phallus thus installed Brahmā built another phallus with stone. After a period that phallus became one with the effulgence of the first phallus. Those who saw that also achieved ultimate realisation. Immediately Brahmā built, for the pleasure of the Devas, seven phalluses one upon the other, and sages attained ultimate realisation by smearing their bodies with the dust of the phalluses. The spot where the phallus was installed became famous by the name Sthāṇutīrtha. (Vāmana Purāṇa, Chapter 45).

(iii) In the beginning Brahmā entrusted Śiva with the duty of oreation and to earn the power for creation he lived under water for many generations. Śiva having not returned though Brahmā waited for him long, the latter created the Prajāpatis and got done by them all creations.Then it was that Śiva, having acquired all the more power, came out of water. Śiva who got angry that all creations were effected in his absence plucked his phallus and threw it into the earth. He said that, since matters of creation had been managed by Brahmā, he needed the phallus no further. The phallus thus thrown by Śiva struck to the earth and remained pointed upwards. Next, Śiva performed a dance of annihilation among the Devas. Ultimately, on the request of the Devas Śiva deposited his fire of wrath in water. It is that fire which dries up water in seas, rivers etc. When Śiva had shed his anger and become quite the Devas worshipped the phallus, which had stuck to the earth, and thenceforth worship of Śiva's phallus became popular. (M. B. Sauptika Parva, Chapter 17).

The Purāṇas refer to the following sixty-four līlās (sports) of Śiva. (1) Devendra redeemed from sin. (2) Airāvata redeemed from sin. (3) Building of Madhurāpura in Kadamba forest. (4) Śrī Pārvatī born as Taṭātakā. (5) Pāṇḍyadeva wedded Taṭātakā. (6) Dance before sage Patañjali (7) Kuṇḍodara granted power to consume much rice (8) Quenched Kuṇḍodara's hunger and thirst with rice etc. and waters of river Vaigā (9) Brought the seven near to please his wife (10) Brought Malayadhvaja down to earth from Devaloka (11) Created the son called Ugra (12) Ugra given three weapons like śūla (13) Removed the sea from his side (14) Broke the crown of Indra (15) Ugrapāṇḍya given gold from Mahāmeru (16) Taught the *maharṣis* the meaning of Vedas (17) Sold gems to the king to make a crown (18) Made the clouds drink water from the ocean (19) Stopped excessive rain-fall (20) Exhibited the prowess of realisation (21) Made 'stone-elephant' eat sugarcane (22) Killed the elephant which a Buddha *sannyāsin* had sent after being subjected to black magic (23) Blessed a Brahmin girl (24) Did various kinds of dances (25) Brought to light and proved the death of Brahmin woman (26) Annihilated the evil or sin of having slept with the mother and killed the father (27) Killed Siddha to save the wife of preceptor, who taught archery (28) Made the snakes sent by Buddha *sannyāsins* poisonless (29) Killed cows sent by the same *sannyāsins* (30) Exhibited innumerable soldiers to save the commander-in-chief of Pāṇḍya army (31) Gave the Pāṇḍya King a money-bag, which would never become empty (32) Disguised himself as a Vaiśya and sold bangles (33) Granted *aṣṭasiddhis* to Yakṣīs. (34) Opened the door of the temple for the Cola King (35) Supplied water to the Pāṇḍyan army (36) Converted base metals into gold, etc. (37) Defeated the Cola King (38) Gave a Śūdra a vessel filled with gingelly seeds (39) A Vaiśya boy given victory in a suit (40) Redeemed the Pāṇḍya King from the sin of Brahmahatyā

(41) Carried firewood to save the devotee named Bhadra (42) Wrote a letter to the Cera King on behalf of Bhadra (43) Bhadra presented with a plank (44) Bhadra's wife granted victory in Nāgavidyā (45) Assumed the form of pork and saved the small offsprings (46) Smell pork made minister (47) A Khañjarīṭa bird taught the mṛtyuñjaya mantra so that it could escape from the attack of crows (48) A Śarāri bird granted salvation (49) Boundaries of Madhurāpura shown by serpent (50) Defeated the Cola King (51) Dravidian scholars given the Saṁgham plank (52) Wrote a verse for a Brahmin at the instance of the Pāṇḍya King (53) Saved Nakkīra (54) Nakkīra taught *sūtras* (aphorisms) (55) Made a comparative study of theses (56) Visited northern Hālāsya (57) Wedded fisher-girl (58) Jñānadīkṣā (initiation into knowledge) given to the minister called Vātapureśa (59) Sold magic horses to the Pāṇḍyan King (60) River made bigger (61) Carried mud for pancakes (62) Cured the fever and hunch-back of Kubja Pāṇḍya (63) Made Jñānasambandhar kill the naked ones on the śūla (64) Brought tree, tank, Śivaliṅga etc. to Madhura as witnesses. (Hālāsyamāhātmya, Chapter 5).

Cows were born on earth from Surabhi. The foam of milk which flowed like sea from cows rose into waves and fell in Śivabhūmi (Śiva land). Śiva did not like it. He opened his third eye and looked at the cows. The flames from the eye caused different colours to the cows. The cows took refuge with Candra. But, the fire of Śiva's eye followed the cows there also. At last the Prajāpatis pacified Śiva and presented him a bull for vehicle. From that day onwards Śiva came to be known as Vṛṣabhavāhana and Vṛṣabhāṅka also. (Anuśāsana Parva, Chapter 77).

(i) The son Suka was born to Vyasa because of the blessing of Śiva. (Devī Bhāgavata, 1st Skandha).

(ii) During the period of emperor Pṛthu when the Devas made the earth a cow and milked resources, Śiva served as calf. (Drona Parva, Chapter 69, Verse 24).

(iii) Śiva occupies a seat in Kubera's court. (Sabhā Parva, Chapter 10, Verse 21).

(iv) Śiva once presented an armour to Indra. (Drona Parva, Chapter 94, Verse 61).

(v) When the battle with the Tripuras reached its climax in intensity Śiva mounted the Bull and looked at the capital of the *asuras*. As a result of the fiery look the breasts of cows cut and their hoofs rent into two. The hoofs of cattle came to be cleft from that day onwards. (Karna Parva, Chapter 34, Verse 105).

(vi) Living beings are kept healthy by the kindness of Śiva. (Sauptika Parva, Chapter 18, Verse 20).

(vii) It was Śiva, who organised the penal code in the world. (Śānti Parva, Chapter 59, Verse 80).

(viii) Once in the war between the Devas and the Asuras Śiva gave refuge to Śukrācārya. (Śānti Parva, Chapter 389, Verse 36).

(ix) Śiva performed the thread wearing ceremony of Śuka, the son of Vyāsa. (Śānti Parva, Chapter 248, Verse 19).

(x) On the occasion when Śiva burnt Tripuras and their city to ashes they saw him as a boy with five horns. (Anuśāsana Parva, Chapter 160, Verse 32).

(xi) There is a story in Śānti Parva of Mahābhārata about Śiva's bringing back to life the dead child of a Brahmin. The story was told by Bhīṣma to Yudhiṣṭhira. The Brahmin

took his dead child to the burning ghat when a fox asked him to wait at least till dusk to see if the child would regain life. At the same time a vulture, which came there pointed out to the Brahmin that the dead never came back to life and asked him to leave the dead body there and return home. As advised by the fox and the vulture the Brahmin took to the burning ghat and took back from the dead body of his child. Pārvatī took pity on the Brahmin and as requested by her Śiva brought the child back to life. The logic and reasoning advanced by the fox and the vulture for their selfish ends in famous under the name Gṛdhragomāyusaṁvāda.

(xii) The following words are used in the Mahābhārata as synonyms of Śiva:

Aja, Ambikāpati, Anaṅgāṅgahara, Ananta, Andhakaghātī, Andhakanipātī, Atharva, Bahurūpa, Bhagaghna, Bhava, Bhavaghna, Bhima, Śaṅkara, Śarva, Śitikaṇṭha, Śmaśānavāsī, Śrīkaṇṭha, Śukra, Śūlabhṛt, Śūladhara, Śūladhṛk, Śūlahasta, Śūlāṅka, Śūlapāṇi, Śūlī, Dakṣakratuhara, Dhanvī, Dhruva, Dhūrjaṭi, Digvāsas, Divyagovṛṣabhadhvaja, Ekākṣa, Gaṇādhyakṣa, Gaṇeśa, Gaurīśa, Gaurīhṛdayavallabha, Girīśa, Govṛṣāṅka, Govṛṣabhadhvaja, Govṛṣottamavāhana, Hara, Haryakṣa, Jaṭādhara, Jaṭila, Jaṭī, Kāmāṅganāśana, Kapālī, Kapardī, Khaṭvāṅgadhārī, Kṛttivāsas, Kumārapitā, Lalāṭākṣa, Lelihāna, Mahādeva, Mahāgaṇapati, Mahāyogī, Maheśvara, Mahiṣaghna, Makhaghna, Mīḍhvān, Mṛgavyādha, Munīndra, Nandīśvara, Niśācarapati, Nīlagrīva, Nīlakaṇṭha, Nīlalohita, Paśubhartā Paśupati, Pinākadhṛk, Pinākagoptā, Pinākahasta, Pinākapāṇi, Pinākī, Piṅgala, Prajāpati, Rudra, Ṛṣabhaketu, Śarva, Sarvayogeśvareśvara, Sthāṇu, Triśūlahasta, Trisūlapāṇi, Trilocana, Trinayana, Trinetra, Tripuraghātī, Tripuraghna, Tripurahartā, Tripuramardana, Tripuranāśana, Tripurāntaka, Tripurāntakara, Tripurārdana, Tryakṣa, Tryambaka, Ugra, Ugrela, Umāpati, Viśālākṣa, Vilohita, Virūpākṣa, Vṛṣabhadhvaja, Vṛṣabhāṅka, Vṛṣabhavāhana, Vṛṣaketana, Vṛṣavāhana, Yāmya, Yati, Yogeśvara.

(xiii) *Names of Śiva.* Śambhu, Īśa, Paśupati, Śiva, Śūlī, Maheśvara, Īśvara, Śarva, Īśāna, Śaṅkara, Candraśekhara, Bhūteśa, Khaṇḍaparaśu, Girīśa, Giriśa, Mṛḍa, Mṛtyuñjaya, Kṛttivāsas, Pinākī, Pramathādhipa, Ugra, Kapardī, Śrīkaṇṭha, Śitikaṇṭha, Kapālabhṛt, Vāmadeva, Mahādeva, Virūpākṣa, Trilocana, Kṛśānuretas, Sarvajña, Dhūrjaṭi, Nīlalohita, Hara, Smarahara, Bharga, Tryambaka, Tripurāntaka, Gaṇgādhara, Antakaripu, Kratudhvaṁsī, Vṛṣadhvaja, Vyomakeśa, Bhava, Bhīma, Sthāṇu, Rudra, Umāpati, Ahirbudhnya, Aṣṭamūrti, Gajāri, Mahānaṭa. (Amarakota).

ŚIVARĀTRĪ

Śivarātrī is a holy day. Śivarātrī is observed on the eve of New moon day (Caturdaśī) falling in the middle of Māgha and Phālguna (February-March). During this night, penance should be done with fasting. On Caturdaśī day penance (vrata) should be observed without sleep and food and Śiva worshipped.

Origin. There is the following Purāṇic story about the origin of the observance of Śivarātrī as a sacred day. Brahmā took his birth in the lotus that originated from the navel of Viṣṇu. Brahmā trying to know the source of the lotus saw Viṣṇu only. He asked, 'Who are you?' and was answered 'I am Viṣṇu, your father'. That answer did not satisfy Brahmā and a quarrel ensued between him and Viṣṇu which ended in fighting. Brahmā shot the Brahmāstra, which

Viṣṇu countered with Pāśupatāstra and neither of the two was able to withdraw it, which went round the world. While both stood aghast not knowing what to do, Śivaliṅga appeared betwixt the two. Both the ends of the Liṅga were invisible. To find the ends Brahmā went upwards and Viṣṇu downwards. Though they travelled a great distance they could not find out the ends, and, so, returned to their old seats. Immediately Śiva appeared betwixt the two and withdrew the Pāśupatāstra. It was on Caturdaśī day in the month of Māgha that Śiva thus appeared. Śiva enjoined that in future Caturdaśī night every year should be observed as a holy day, which should be known as Śivarātri.

Śivapurāṇa

It may be noted, at the very outset, that this paper covers only the first few chapters in the *Śivapurāṇa (ŚP)*, namely the chapters of the *Vidyeśvarasamhitā* and of the *Sṛṣṭikhṇda*, and the *Pārvatikhaṇda of the Rudrasaṁhitā*, and deals with some aspects of only two topics, namely, the personality and character of Śiva and the worship of Śiva. Nonetheless, it is hoped that is will throw some light on the style and contents of a sectarian specimen of this genre of ancient Indian literature.

The beginnings of ancient Indian literature are characterised by two distinct traditions which may be designated as the *Ṛṣi-Ṛtuvik* or *mantra-tradition* and the *sūta*-or *itihāsa-purāsa-purāṇa*-tradition. Initially both these traditions were oral, scattered, and fluid. However, the *mantra*-tradition, which, by and large, related to the religious thought and practice of the people, soon came to be consolidated, and was given a fixed, literary form. As against this, the *sūta*-tradition, which mainly comprised secular, bardic, legendary, and historical material, continued to remain fluid and floating for a pretty long time, though, it may be noted, some elements of that tradition had already been incorporated into the *mantra-tradition* in the form of *ākhyānas, gārāśmsīs*, etc. The *itihāsa-purāṇa,* which is mentioned in some Vedic texts, presumably refers to this *sūta*-tradition rather than to any specific literary texts. The statement that, in the beginning, there was only one Purāṇa is significant in this connection.

The term *purāṇa* is variously interpreted: *Purāṇa* is that which has been living since or enlivens ancient times, or that which desires or manifests the ancient or that which narrates what happened in ancient times, or that which is ancient as well a new or that which supplement that Veda. Though, in the early literature, *litihāsa* and *purāṇa* are often clubbed together to denote a single literary tradition, we may broadly distinguish the two by pointing out that *itihāsa* deals with persons and their doings while *purāṇa* deals with cosmic matters. If the credit for preserving and consolidating the *mantra*-tradition belongs to the Vedic Ṛṣis and Ṛtviks, the credit for preserving and consolidating the *itihāsa-purāṇa*-tradition belongs to the Sūtas. These Sūtas constituted a distinct class of people whose business it was to transmit orally the tradition of the *itihāsa-purāṇa;* they are to differentiated from the later mixed caste born of a Kṣatriya father and Brāmaṇa mother. According to the account of the transmission of the *itihāsa-purāṇa* generally found in the Purāṇas themselves, Vyāsa, who was responsible for dividing the single Veda into four Vedas and entrusting these latter to his four disciples, namely, Paila, Vaiśampayana, Jaimini, and sumantu, taught the *itihāsa-purāṇa* to his fifth disciple, Sūta Lomaharṣaṇa. Lomaharṣaṇa, in his turn, made six versions of that *itihāsa-purāṇa* and passed them on respectively to his six disciples. Ātreya Sumati, Kāśyapa Akṛtavraṇa, Bhāradvāja

Agnivarcas, Vāsiṣṭha Mitrayu, Sāvarṇi Somadatti, and Sudarśana Śāṁśapāyana. Kāśyapa, Savarṇi, and Śāṁśapāyana produced their own *Purāṇa-saṁhitās;* which together with Lomaharṣaṇa's *saṁhitā* form the *mūla saṁhitās* of Purāṇa. Of course the Purāṇa-texts as we know them today belong to quite a late date.

The generally accepted definition mentions the characteristics (*lakṣaṇas*) of a Purāṇa, namely, sarga (creation), *pratisarga* (dissolution and re-creation), *vaṁśa* (divine genealogies), *manvantara* (ages of Manu), and *vaṁśyānucarita* (genealogies of kings), but it will be seen that none of the Purāṇas entirely conforms to this *pañca-laksana* definition and that, in the case of some Purāṇas, it is utterly inapplicable. Similarly, the claim that the Purāṇas represent the *upabṛṁhaṇa* (supplementation) of the Veda is found to be tenuous, purposive, and unwarranted, and is obviously an afterthought. Various attempts have been to classify the Purāṇas–for instance, the Purāṇas are classified in accordance with the dominant *guṇa (as sāttvika, rājasa, and tāmasa*), or in accordance with the dominant deity (as *śaiva, vaiṣṇava, brāhma*, and *daiveya*: southern tradition speaks of the five deities, Brahmā, Sūrya, Agni, Śiva and Viṣṇu), or in accordance with their dates or contents (as older and later, or as encyclopaedic, sectarian, historical, etc.); but actually, the nature of the Purāṇas is such that they defy and hard and fast classification.

Coming to the *ŚP*, one first of all encounters the question whether that Purāṇa is a Mahāpurāṇa or not. Nine Purāṇas, namely, the *Viṣṇu*, the *Padma*, the *Bhāgavata*, the *Mārkaṇḍeya*, the *Brahmāvaivarta*, the *Kūrma*, the *Vāraha*, the *Linga*, and the *Skanda*, assign to the *ŚP* the fourth place in the traditional list of the *Mahāpurāṇas*, while the *Matsya, the Nāradiya*, and the *Devī-Bhāgavata* mention the Vāyupurāṇa (*VP*) instead of the *ŚP* at the fourth place in the list. It is suggested that one and the same Purāṇa is called the *SP* as well as the *VP*. Originally the *SP* was produced by Śiva himself and contained 100,000 *ślokas*. Out of these 100,000 *ślokas*, 76,000 *ślokas* were retained in the Śivaloka, while 24,000 *ślokas* were brought down to the earth by Vāyu. Hence, the two names. It is further suggested that one and the same Purāṇa was called *SP* in one Dvāpara and *VP* in another Dvāpara. However, separate printed texts of the *SP* and the *VP* are available, and even a cursory examination of the two renders the assumption of their idently wholly untenable. Of course, the possibility of the name *Vāyupurāṇa* having been given to the *SP* because it was transmitted by Vāyu as also to another Purāṇa the text of which is separately available cannot be altogether ruled out. The independent *VP*, the printed text of which is available, clearly gives the impression of being an older and a more genuine Purāṇa. It is comparatively free from sectarian tendencies and is in its contents more consistent with the *pañcalakṣaṇa* definition. Presumably it is this Purāṇa which is referred to by Śaṅkarācārya and Bāṇa. The authors of the classical treatises (*nibandhas*) on Dharmasāstra also seem to attach particular credence to the *VP*, As against this, the *ŚP*, as we have it, is obviously late, highly diffuse and blatantly sectarian. It would seem that, in course of time, on account of its sectarianism itself, the *ŚP* dislodged the *VP* from among the Mahāpurāṇas where it had originally belonged.

The *Vāyavīya-Saṁhitā* of the *ŚP* speaks of that Purāṇa as having consisted of 12 *Saṁhitās* and 100,000 *ślokas*. This description of the *ŚP* is evidently conventional and patently exaggerated; at any rate, such a version of the *ŚP* is now not available. The present *ŚP* has only

18,000 ślokas and is divided into seven *Saṁhitās*, namely, the *Vidyeśvara*, the *Rudra* (having five *khaṇḍas*—the *Sṛṣṭi*, the *Satī*, the Pārvatī, the *Kumara*, and the *Yuddha*), the *Śatarudra*, the *Koṭirudra*, the *Umā*, the *Kailāsa*, and the *Vāyavīya* (having two *khaṇḍas*—the *Pūrva* and *Uttara*).

In the *Kailāsa-Saṁhitā* (16.44.-49), the *SP* quotes two *Śivasūtras* namely, *caitanyam ātmā* and *Jñānaṁ bandhaḥ*, and also mentions the Vārttika relating to them. The *Śivasūtras* are regarded as the basic text of the Pratyabhijñā system of Kashmir Śaivism and are believed to have been brought to the notice of Vasugupta (800 A. D.) by Śiva himself in a dream. Kṣemarāja, who was a pupil of Abhinavagupta, wrote the *Śivasūtravṛtti* on which is based the Vārttika by Bhāskara (850 A. D.) mentioned in the *SP*. We thus, get 850 A. D. as the *terminus a quo* of the date of *SP*. The *terminus ad quem* is supplied by Alberuni (1030 A. D.) who mentions the *SP*. So the date of the *SP* may be may be fixed at about the 10th century A. D. Many minor texts claim to have been derived from the *SP*, from among which may be mentioned the *Ānadakānana*, the *Kāśīmāhātmya*, the *Kedāramāhātmya*, and the *Rudrakavaca*.

ŚIVA: PERSONALITY AND CHARACTER

Understandably, the glorification of Śiva is the central theme of the *SP*. Śiva alone is said to be the nature of the Supreme Brahman. Therefore, essentially he is without parts (*niṣkala*). However, in very rare cases, Śiva is thought of as assuming an embodied form and so is regarded as being endowed with parts (*sakala*). This, would explain why the idols of Śiva are rare. In his *niṣkala* aspect, Śiva is represented in the form of *liṅga*. Other gods not being identical with the Brahman have no *niṣkala* aspect and are consequently not worshipped in the form of *liṅga*. They are of the nature of individual souls (*jīvas*). This is the purport of what Nandikeśvara taught Sanatkumāra as the essence of Vedāntā, on the mountain Mandara. Śiva is in fact also devoid of attributes (*nirguṇa*), but for some reasons he becomes *saguṇa*.

He is the support of all lores. Of what avail, then, asks the Purāṇa, is learning to him who is perfect and identical with the supreme soul. Elsewhere Śiva is characterised as *tadvastubūta*, that is, as being identical with the entity denoted by the word *tat* in the *upaniṣadic mahāvākya, tat tvaṁ asi.* Śiva himself declares to Viṣṇu and Brahmā that he is both the Brahman and the Ātman. Indeed, all this is *śivātmaka*—it has Śiva as its only essential reality. Viṣṇu recognises Śiva's supremacy and always acts according to his wishes—he is *Śivecchākaryakartā.* Brahmā says that the entire world is dependent on Śiva's will.

In accordance with its peculiar style, the *SP* brings out the various features of the character and personality of Śiva through the various etymologies which it gives of the word Śiva. For instance, resorting to metathesis, the Purāṇa says that Śiva is actually *vaśī* because he has brought everything under his control. The Purāṇa further says that, just as a lion is called *siṁha* because he kills (hiṁs) other animals but other animals cannot kill him, so too Śiva is called Śiva because he controls (*vaśī*) everything but nothing can control him. Through another etymology, Śiva is said to represent simultaneously *Ś OR* enternal bliss, *i* or eternal Puruṣa, and *va* or eternal Prakṛti.

The union of Puruṣa and Prakṛti in Śiva is often represented also through the union in him of *liṅga* and *yoni.* It is on account of this latter union that Śiva is said to exemplify birth. Hence, he curious extension, *janmapūjā* which is said to belong to Śiva alone is recommended

for warding off births. Śiva further represents the union of *bindu* and *nāda*, the two elements of *oṁkāra*, which together make up the entire world consisting of the moveable and the immovable. *Nāda* is said to be Śiva and *bindu* his śakti. Of similar import is the association of *bhaga* and *bhagavān* in the context of Śiva. *Bhaga* is etymologically explained as that which attains to (*ga: gacchati*) a state of growth (*bha*) – that is to say, *bhaga* is Prakṛti; and Śiva is *bhagavān* since he is the master of *bhaga* or Prakṛti. But *bhaga* has also another meaning, namely, female organ or *yoni*. This meaning is obviously more natural than the one derived from the previous strained etymology. This *bhaga* or vagina is united with *bhagavān* Śiva in the form of *liṅga*. The word *bhoga* is etymologically explained as that which is produced by *bhaga* or Prakṛti. That is to say, *bhoga* denotes various objects of enjoyment produced by Prakṛti. It is then pointed out that Śiva as *bhagavān* is alone the provider of *bhoga*—he alone is real *bhogadātā*. Through another etymological exercise it is suggested that Śiva as master of *bhaga* is also known as Bharga.

The number 5 seems to possess some mystic significance in the theology relating to Śiva. For instance, in one context Śiva explains to Viṣṇu and Brahmā the secret of the fivefold activities in respect of the world. The eternal cycle of the fivefold activities consists of *sṛṣṭi* (creation), *sthiti* (maintenance), *saṁhāra* (annihilation), *tirobhāva* (concealment), and *anugraha* (blessing). These five are actually the activities of Śiva, but they are seen as being carried out by others silently as in the case of the statue at the portal. It is said–though one fails to understand its relevance—that the *sarga* is seen in the *pṛthvī*, *sthiti* in the waters, *saṁhāra* in the fire, *tirobhāva* in the wind, and *anugraha* in the firmament. In order to be able to look after these five activities efficiently, Śiva has five heads–four in the four quarters and the fifth in the middle. It is further pointed out that the first two duties are assigned to Brahmā and Viṣṇu respectively and the next two to Rudra and Maheśa respectively, but that the fifth, namely, *anuugraha*, remains the prerogative of Śive himself. Further, the worship of Śiva (as also of the other gods) is said to be fivefold, consisting as it does of *japa* (repetition of the *mantra*), *homa* (sacrifice), *dāna* (charity), *tapas* (penance), and *samārādhana* (propitiation) on the alter or idol or fire or a Brāhmaṇa–of these each later one being superior to each former one. The five-syllabled *mantrha–namaḥ śivāya*—is dear to Śiva, and the *praṇava* which is often identified with Śiva is made up of five phonetic elements. Five eminent devotees of Śiva, together with their wives, are to be invited for worship; they are to be assigned respectively the five forms of Śiva, namely, Sāmba, Iśāns, Aghora, Vāma, and Sadyojāta.

In the *ŚP*, one also comes across reference to the eight forms of Śiva. The Śatapatha-Brāhmaṇa (6. 1. 3. 9 - 17) narrates the following legend; A son was born to Saṁvatsara and his consort Uṣas. Soon he began to cry because he had no name. When Prajāpati came to know of this, he gave that boy the following eight names in succession, namely, Rudra, Śarva, Paśupati, Ugra, Aśani, Bhava, Mahādeva, and Īśāna. This legend is the origin of the Purāṇa-concept of Aṣṭamūrti Śiva. The *ŚP*, in its list of the eight *mūrtis*, substitutes Bhima for Aśani. That Purāṇa also speaks of the eight cosmic (*trijaganmayī*) bodies of Śiva, namely, the earth, the waters, the fire, the wind, the ether, the sun, the moon, and the sacrifer, which are related to the eight *mūrtis*, namely, Rudra, etc. Three eyes constitute another characteristic feature of Śiva's personality, and, as has been aptly suggested, one eye is closed in Yogic meditation, the

second passionately lusts while looking at Pārvati's beauty, and the third blazes with the fire of anger against Kāma.

Creation (*sṛṣṭi*) is said to be two kinds–*mānasī* and *maithunī*. The *ŚP* represent Śiva as the primeval sexual creator. The 'mental' progeny of Brahmā failed to increase; therefore, Śiva entered into a regular marriage with Pārvatī for 'sexual' progeny. It is from this point of view that the conflict between Śiva and Kāma may be viewed as one of the essential themes of the *ŚP*. Śiva is the epitome of chastity and is therefore averse to any entanglement with women. He is shown to be objecting to any contact with Pārvatī with the traditional misogynist argument. It is asserted in the Purāṇa that even Kāma will not be able to seduce Śiva who is a perfect yogin. At the same time Śiva is represented to have fainted with lust when tortured by Kāma. He is said to have been overcome with passion like a 'natural man'. The *ŚP* seems to have attempted some kind of rationalisation of *yogin* Śiva's sexuality. For instance, Śiva is said to have consented to marry Pārvatī only for the sake of the gods. He tells the gods that he will do what they ask him to do because he is convinced that his marriage with Pārvatī is necessary for the maintenance of the universe, but he will not enjoy doing it. It may be said that Śiva's marriage to Pārvatī was inended for procreation and not for recreation. Elsewhere Śiva is said to have made love to Sati only as a part of his *līlā*. It is argued that the ascendancy of Kāma over Śiva which is portrayed in some contexts, is itself the result of Śiva *līlā* far, if Śiva had not been a true yogin, there could have been no need for Kāma to exert himself so relentlessly to seduce him. Of course, it is also slyly suggested that Śiva burnt Kāma, but he could not burn his own anger.

Subduring of lust is an important aspect of *yoga* and *tapas*. As has been rightly pointed out, Śiva as *yogin* does not wholly destroy the fire of lust but transmutes it into the fire of asceticism. Passion has to be controlled, not denied. Indeed, Śiva considers himself to be a wise *yogin* because he is a *bhogin* with conquered senses. He is the only god who remains in the states of *yoga* and *bhoga* simultaneously. Śiva, who is both an ideal *yati* and an ideal *pati*, represents the wholesome balance in the polarity of asceticism and eroticism. In a sense, he may be said to represent a compromise between the Brahmanic and the Tantric tendencies of the *ŚP*.

However, deliberate and tendentious efforts seem to have been made in the *ŚP* to established a kind of innate affinity between Śiva and the Veda. Such brahmanizing tendency is, for instance, quite evident in the claim made in that Purāṇa that the Veda was the 'breath' of Lord Śiva who passed it on as such to Viṣṇu. The Veda, it is said, commends the worship of Śiva as the most efficiacious. Indeed, it is claimed that in the Veda and the *śāstra*, it is Śiva who is principally eulogised. The Purāṇa further says that the six-syllabled Śiva-*mantra–oṁ namaḥ śivāya–* is strongly recommended by all Śrutis. The Vedas and the Smṛtis, it is further said, point out that there can be no happiness in the world if Lord Śiva becomes wrathful. Śiva himself is represented as proclaiming that he is the sacrifice—the very soul of sacrifice. Śiva' statement in this context that he is also *yajñabāhya* perhaps betrays his original non-Vedic character. At one place, Brahmā praises Śiva as the guardian of the Vedic conventions (*vedamaryādāpālaka*). Persons wellversed in the *Yajurveda* are said to be characterising him as double *oṁkāra-oṁ oṁ*.

The *ŚP* always emphasizes Śiva's solicitude and utter softness for his devotees. In spite of his wrathful nature, Śiva is easily propitiated. It is said that he does not recognize any difference between himself and his devotee. The true devotee himself becomes Śiva. The more an aspirant repeats the Śiva-*mantra*, the greater is the presence of Śiva in his body. Śiva told Indra and other gods, who were persuading him to marry Pārvatī, that marriage was not a proper thing for a man to do and that the association with a woman was the basest of all the bondages in the world. He, however, added that, since he was always subservient to his devotees, he would do anything for them—even if it was unbecoming. He further told them, quoting instances, that he had often undergone much suffering for his devotees. Whenever any devotee of his found himself an adversity. Śiva would remove it instantaneously and completely. So, fully realizing that the demon Tāraka had engendered a great catastrophe for the gods, he would marry Pārvatī for begetting a son though otherwise he had little interest in such dalliance.

A reference has already been made to Śiva's natural human propensities. The *ŚP* also frequently alludes to his not conforming to normal social conventions and practices. Indeed, that is the main grouse of his parents-in-law against him. Even Pārvatī sometimes feels ashamed of Śiva's begging bowl. However, in case, the serpent, the elephant hide, the third eye, etc., associated with Śiva not only transcend their conventional and aesthetic repulsiviness, but they actually exert a magical erotic power. She sees the erotic aspect of ascetic symbols. She says that only creatures overcome with delusion take pleasure in ornaments. Śiva has neighter the need not the desire for such empty embellishements. As a matter of fact, as Brahmā says in the context of the marriage of Satī and Śiva, the various unconventional accoutrements of Śiva become fitting ornaments at his will. For Pārvatī, Śiva's own natural garb is more alluring and attractive than any external popular adornmens. It is often held out against Śiva that he frequents the funeral grounds and smears his body with the ashes of the burnt corpses. But, as has been suggested, this feature of his character may be regarded as being indicative of Śiva's cosmic role, namely, that he destroys the universe by means of fire at the end of each era and then purifies it by sprinkling it with ashes.

As for Śiva's relationship with the three gods of the Hindu trinity it has to be first of all noted that Śiva is not one of them but stands absolutely over and above them. The *ŚP* tells us that Śiva manifests himself in three ways–in the form of Viṣṇu born out of his left side, in the form of Brahmā born out of his right side, and in the form of Rudra born out of the heart. It will be seen that Rudra is specifically differentiated from Śiva. In his *nirguṇa* pure aspect, Śiva is glorified as Śiva, the supreme Ātman, great lord, the highest Brahman, the undecaying, endless Mahādeva. However, through his own *māyā*, he himself assumes the forms of Brahmā as the creator, of Viṣṇu as the sustainer, and of Maheśa or Rudra as the annihilator of the worlds. But the *ŚP* betrays some equivocation in this connection. The three gods, Brahmā, Viṣṇu, and Mahesa, are born out of Śiva's body, but Maheśa, when perfect, is said to be identical with Śiva himself. Elsewhere Śiva himself is said to be the anihilator of the worlds in his manifestation as Rudra. Viṣṇu and Brahmā are born from Śiva's own Prakṛti, but not so Rudra, Śiva says that truly he is *niṣkala* and *nirguṇa*, for ever, but for the activities of creation, etc., he manfiests himself as Brahmā, etc. Then he further tells Viṣṇu that, since he and Brahmā have eulogised him and prayed to him for his *avatāra*, he will grant them their request. A form similar to Śiva's

will apear in the world from Brahmā's body. That form will be called Rudra. Indeed, Śiva here emphasizes that no difference should ever be made between him and Rudra. The relationship between them two, he adds, is like the one between gold and an ornament of gold.

According to the *ŚP*, Śiva himself is the author of the creation, the maintenance, and the dissolution of the universe on account of the attributes or *rajas*, etc. But actually he being identical with the Supreme Brahman transcends the three *guṇas* and is beyond Prakṛti and Puruṣa, Viṣṇu has *tamas* within and *sattva* outside, and he looks after the sustenance of the universe; Hara or Rudra, who causes the dissolution of the three worlds, has *sattna* within and *tamas* outside; and Brahmā, the creator, has *rajas* both within and without. This is the position of the *guṇas* in the three gods. Śiva is untouched by any *guṇas*. But here again we come across a perplexing reference–Śiva asks Viṣṇu and Brahmā to worship Rudra, the annihilator, because he is his (Śiva's) complete and perfect incarnation.

In one passage, which may be regarded as being significant in this context, the *ŚP* mentions the life-spans of the three gods. A thousand sets of four-*yuga* periods constitute one day of Brahmā. Equal to this is also his night. Thirty such days and nights constitute one month and twelve such months constitute a year. The span of life of Brahmā is one hundred such years. One year of Brahmā is equal to one day of Viṣṇu; and Viṣṇu lives for one hundred years so calculated. One years of Viṣṇu constitutes one day of Rudra. When a period of one hundred years of Rudra passes, he assumes the form of Nara. He remains as such as long as Sadāśiva, holds his breath. When Sadāśiva exhales, Rudra merges into Śakti.

Corresponding to the three forms of Śiva there occur in the *ŚP* references also to the three forms of Śiva's Śakti. Śiva tells Brahmā and Viṣṇu that goddess Umā Parameśvari is the Prakṛti. One aspect of here, namely, the goddess of speech (Vāgdevī), is associated with Brahmā; another aspect, namely, Lakṣmī, resorts to Viṣṇu; and the third aspect, namely, Kāli becomes a part of Śiva himself. Kāli is said to have been born in the form of resplendence (*jyotis*) for effective work. The activities of these three aspects of Umā are respectively the sustenance, and the dissolution of the universe. The Purāṇa further says that the goddess of speech has *rajas* as her *guṇas* Sati (or Kāli) is *sāttvika* in nature, and *Lakṣmī* is characterised by *tamoguṇa*. The great goddess Śiva, who corresponds to Śiva himself, transcends her three aspects, namely, Vāgdevī, Lakṣmī, and Kali, but unlike Śiva she is said to have all the three *guṇas*. Śiva became Sati, and Śiva married her. At the sacrifice of her father Dakṣa, she cast off her body. Śiva later incarnated herself as Pārvatī, who after having practised severe penance, again won Śiva as her husband. She came to be known by various names such as Kali, Caṇḍikā, Cāmuṇḍā, Vijayā, Jaya, Jayanti, Bhadrakālī, Durgā, Bhagavatī, Kāmākhyā, Kāmadā, Ambā, Mṛḍanī, and Sarvamaṅgalā, though, as the Purāṇa says, the name Pārvatī was most common.

The *ŚP* throws much light–though, of course, incidentally–on the characters and personalities of the gods Brahmā and Viṣṇu, Śiva created Brahmā from him right side, but soon, having deluded him with his *māyā*, Śiva, in the course of his sport, made him manifest in the umbilical lotus of Viṣṇu. He was subsequently commissioned to create the universe. In another passage pertaining to the origin of Brahmā, the *ŚP* describes how the divine golden egg floated in the waters for many years, how at the end of a thousand years, being hit by Iśvara (Śiva) it split into two, how the auspicious golden upper lid of the egg became the upper

region and the lower lid became the earth having five characteristics, and how from the middle of the egg was born the four-faced lord (Brahmā) called Ka. It is further said that when the *Yajurveda* referring to Śiva called out *oṁ oṁ*, the Ṛgveda and the *Sāmaveda* respectively called the other two gods Hari and *Brahmā*. On one occasion there arose a feud between Viṣṇu and Brahmā on apparently flimsy grounds. They locked themselves in battle with a view to killing each other. Fearing an imminent untimely dissolution of the universe, Śiva intervened between them in the form of a huge blazing column of fire. Thereupon the two gods proud of their own prowess, jointly decided to discover the top and the bottom of the column. Viṣṇu assumed the form of a boar and went down in search of the bottom, and Brahmā in the form of a swan went in search of the top. Incidentally, it is on account of this that Viṣṇu came to be known as Śvetavārāha and Brahmā as Haṁsa Virāt. Piercing through the neither worlds and even going very far below, Viṣṇu could not reach the root of the fiery column. Utterly exhausted, Viṣṇu, in the form of a boar, returned to the battlefield. Brahmā too met with a similar fate in his upward search. Viṣṇu frankly and truthfully admitted his failure. But Brahmā untruthfully boasted to Viṣṇu that he had found out the top of the column. The *Ketaka* flower which Brahmā had come across in the course of his descent, having been pressurised by him confirmed Brahmā's false statement. At that moment, Śiva, who knew what had actually happened, appeared before the two gods in his personal form. He told Viṣṇu that he was pleased with him on account of his truthfulness and granted him the boon that he (Viṣṇu) would have a footing equal to that of Śiva and that he would be honoured in the world with a separate temple and a separate festival. On the other hand, he chastised the deceitful Brahmā with the curse the he (Brahmā) would not have a separate temple or festival for himself. Śiva also excluded the *Ketaka* flower from him worship. Later on, however, Śiva, the simpleton that he was, relented and proclaimed that Brahmā would be honoured as the presiding deity in all *śrauta* and *gṛhya* sacrifices, and that the *Ketaka* flower would be worn by his attendants and followers if not by himself. In this very context, Viṣṇu, while pleading with Śiva for mercy for Brahmā, refers to Brahmā as having five heads. According to a Purāṇa-account, when the four head Brahmā became thwarted in their function because of his exccessive impulse, he practised *tapas* and obtained a *fifth* head on the top. Indeed, Brahmā is often portrayed in the *ŚP* as being particularly lustful, as for instance, in the cases of Saṁdhyā, Satī, and Pārvatī. Śiva's occasional repugnance for Brahmā has its root in this weakness of Brahmā. Elsewhere, Śiva is seen reproaching both Brahmā and Viṣṇu for their delusion (*mauḍhya*) which was the result of their not meditating upon him properly. He, therefore, recommended to them the *oṁkara-mantra*.

It will be seen that, in contrast to Brahmā, Viṣṇu is represented in the *ŚP* as having a more sober, mature, and generally dignified personality. Besides the usual reference to the origin of Viṣṇu from the side of Śiva, the *ŚP* gives another more detailed account in that regard. While Śiva and Śiva were sporting in the Ānandavana (later called Avimukta), they wished that some other being by brought into existence who would be responsible for the creation, the sustenance, and the dissolution of the universe. Having entrusted to him these duties, Śiva and Śiva could continue to live on in the Ānandavana free from all worries. Therefore, with the consent of Śiva, Śiva spread the liquorous nectar on his left side, on the tenth limb. Therefrom arose a being who was the most charming one in the three worlds, who was, as it were, an ocean of

immeasurable majesty. He bowed to Śiva and said: "O Lord, give me names and assign to me my duty." Śiva said: "You will become famous by the name Viṣṇu on account of your being all-pervasive (*uyāpaktvāt*). You will also have many other names which will bring happiness to your devotees. Now do you practise penance." Viṣṇu practised severe austerities for a very long time, following the path of meditation. In the end, streams of waters of various sorts flowed from his body, as the result of Śiva's *māyā*. These waters of the form of Brahman pervaded the entire void. The exhausted Viṣṇu went to sleep amidst the waters in a state of blissful delusion. That is how his name Nārāyaṇa (that is, one who has his abode in waters), as approved by the Śruti, became well established. Viṣṇu also came to be regarded as the primordial Puruṣa. In the mean time the universe had begun to evolve from Prakṛti.

Several other details about Viṣṇu, such as that he became entitled to a separate temple and a separate festival, that he was given the *oṁkārmantra* by Śiva, that he recognised the *Śāṁkarī prabhutī*, and that he was called *Śivecchākāryakartā*, and that he was called Śvetavārāha, have already been refered to in earlier contexts. It may be specially noted that the *ŚP* characterises Viṣṇu as *śaivarāt*—the king among the devotees of Śiva. He is also said to have secured from Śiva in the forms of the *śabdabrahman* the five *mantras*, namely, the *mṛtyuṁjaya*, the *pañcākṣara*, the *cintāmaṇi*, the *dakṣiṇāmūrti*, and *tattvamasi* which last was the *mahāvākya* of Śiva.

The attitude of the *ŚP* with regard to Viṣṇu and the Vaiṣṇavas (Viṣṇubhaktas) is remarkably liberal. One, no doubt, does come across a reference such as that a Tāntrika is not entitled to participation in a *Śivayajña* nor a person who wears *ūrdhvapuṇḍra* (vertical mark on the forehead) nor one who bears the mark made by a blazing wheel (*saṁtaptacakracibna*)—the last classes clearly indicating the Vaiṣṇavas. But such occurrences are quite exceptional. On the other hand, Śiva emphatically proclaims that Viṣṇu resides in his heart and he in Viṣṇu's and that those who make any distinction between the two do not adequately understand Śiva's mind. He further declares that if any devotee of Rudra censures Viṣṇu he will have all his merits reduced to ashes instantaneously. Viṣṇu also reciprocates by assuring Śiva that, if any of his (Viṣṇu's) devotees censures Śiva, that devotee will be condemned to a perpetual residence in hell. Whoever is Śiva's devotee is also a great favourite of Viṣṇu. No distinction is to be made between Viṣṇu and Rudra–Viṣṇu is to be meditated upon by Rudra and Rudra by Viṣṇu. Elsewhere the *ŚP* says that even the devotees of Viṣṇu and other deities may wear *rudrākṣa* though it constitutes an exclusive features of the worship of Śiva. In a noteworthy passage we see Śiva advising Viṣṇu as follows: "whenever misery overtakes this world created by Brahmā, you should be ever prepared to alleviate it. Be assured that in all your difficult undertakings I shall render to you whatever help you may need. In this world do you become the bestower of worldly pleasure and salvation to your devotees. Engage yourself in the acts of curbing and blessing (*nigraha* and *anugraha*)." Saying this and holding Brahmā and Viṣṇu by the hand Śiva imparted to each of them his ultimate teaching as it were with the words: "Always rendeer help in distress (*duḥkheṣu sahāyo bhava sarvadā*).

ŚIVA : WORSHIP

As for the tradition regarding the knowledge of the worship (*pūjā*) of Śiva, the *ŚP* mentions

that Sanatkumāra transmitted that knowledge to Upamanyu, Upamanyu to Vyāsa, Vyāsa to Sūta, and Sūta to the Ṛṣis. The word *pūjā* is etymologically explained as *pūr jāyate yasyāḥ sā. Pūr* means *pūrṇabhogaphalasiddhi*-complete achievement of the fruits of enjoyment. The activity by means of which *pūr* is produced (*jāyate*) is called *pūjā*. The word is said to have been used in this sense in the Vedas. Actually, however, the word *pūjā* as such does not at all occur in the early texts. As has been pointed out in an earlier context, fivefold *pūjā* is recommended for the propitiation of Śiva (and other gods) : *mantrajapa, homa, dāna, tapas,* and *samārādhana* on the *sthaṇḍila*, the *pratimā*, Agnī, or Brāhmaṇa. The sixteen forms of service (*śoḍaśopacāra*) have to be duly observed. A special feature of the *Śivapūjā* is that while the, other gods are worshipped only in the form of *bera* (= *mūrti*), Śiva is worshipped in the form of *bera* as well as in the form of *liṅga*, which latter mode of worship is most common and most efficacious. Incidentally, the word *bera* is rather strange and is not usually recorded in dictionaries. It, however, occurs in the name of Kubera who is represented as a special friend of Śiva. Kubera had a deformed body (*ku-bera*) with three legs, eight teeth, and (as the result of a curse by Pārvatī) a yellow mark in the place of the left eye. In the context of the worship of Śiva, the *liṅga* is said to be principal (*pradhāna*) and the *bera* to be subodinate (*gauṇa*). Indeed, the four Vedas are said to be proclaiming that nothing is holier than the *liṅgapūjā*. According to the *ŚP*, the tradition of the *lingapūjā* has come down from very ancient times.

The *ŚP* clearly states that idols are of no avail to the person who realises that Lord Śiva is present within the heart of every being in this world. But for a person who has not attained to such realisation, the idea of an idol is quite auspicious and essential. An idol serves, as a ladder to climb up to a higher position. But the idolworship is after all only a means to attain to *nirguṇa* Śiva. The *ŚP* understandably deals at some length with the rites relating to the worship of clay idols (*pārthivapratimāpūjāvidhāna*). The idols of five deities, namely, Gaṇeśa, Āditya, Viṣṇu, Pārvatī, and Śiva, are to be usually worshipped, but a Brāhmaṇa is advised always to worship the Śivalinga. Details are given regarding the making of the idols, the various kinds of offerings (*naivedya*), the special days for worship, the *nitya*, the *naimittika*, and the *kāmya* rites, the fruits of the different kinds of *pūjā*, etc. The offering to Śiva of white flowers and rare flowers is specially recommended. The *mantras* employed in the Śivapūjā are derived mostly from the *Vājasaneyi-Saṁhitā* of the *Śukla-Yajurveda*. The *ŚP* prescribes that all the items of the pūjā should first of all be gone through mentally (*saṁpūjya manasā pūrvam*) and then the *pūjā* should be actually performed item by item. In one passage, the *ŚP* describes one king of Śivapūjā as follows: The worshipper should make the mystical diagram of the lotus of eight petals (*aṣṭadala*) and install Śiva in middle. He should have all the materials of worship by his side. He should sip water three times, wash his hands, do *prāṇāyāma* three times, and then meditate upon Tryambaka (the three-eyed Śiva) as a god with five heads, ten arms, tiger-hide, etc. During this meditation the worshipper should completely identify with Śiva. It is specifically emphasized in the Purāṇa that both men and women and the persons belonging to all *varṇas* including the Śūdras are entitled to Śivapūjā.

It is said that a devout worship of Śiva liberate man from the bondage of birth. One derives one fourth merit from the wearing of *rudrākṣa*, one half from the smearing of holy

ashes, three fourths from the repetition of the *mantra*, while one derives the entire merit from the entire *pūjā*. The *ŚP* gives various details regarding the procedure of the *japa* of the *pañcākṣara-mantra-namaḥ Śivāya*. It further says that by means of the *jaya* a Brāhmaṇa gradually becomes liberated, and a Brāhmaṇa women (uttering the word *namaḥ* at the end of the *mantra* instead of at the beginning) transcends her womanshood and becomes a man in her onward progress towards *mokṣa*, by means of the repetition of the *mantra* for a stipulated number of times, a *Sūdra* (uttering the words *namaḥ* at the end of the *mantra*), or a Vaiśya, or a Kṣatriya becomes liberated after passing through the stages of Mantra-Vaiśya, Mantra-Kṣatriya, Mantra-Brāhmaṇa and Brāhmaṇa *mutatis mutandis*. This is to say, Śūdra, for instance, first becomes a Mantra-Vaiśya, then a Vaiśya, then a Mantra-Kṣatriya, then a Kṣatriya, then a Mantra-Brāhmaṇa, and then a Brāhmaṇa.

The wearing of *rudrākṣa* constitutes one of the special features of the Śivapūjā. The *ŚP* narrates the following legend regarding the origin of *rud*rākṣa Śiva had been practising penance for thousand of divine years. Though he had scrupulously controlled his mind, it once became perturbed. So, with the desire of helping the world, the self-possessed Śiva sportively opened his eyes. Thereupon tears dropped down from his beautiful eyes. The *rudrākṣa* plants were produced from those teardrops. The *ŚP* then goes on to list the various places where the *rudrākṣa* plants grow. It is further states that, at the bidding of Śiva, the auspicious *rudrākṣa* were classified into four *varnṇas*, namely, Brāhmaṇa, Kṣatriya, Vaiśya, and Śūdra, respectively in accordance with their colours, namely, white, red, yellow, and black. A *rudrākṣa* of the size of a dhātrīphala is the best, that of the size of a *badarīphala* is middling, and that of the size of gram (*caṇa*) is the meanest. The lighter the *rudrākṣa*, the more fruitful it is. *Rudraksa* which are of even size (*sama*), glossy (*snigdha*), firm (*dṛḍha*), and thick (*sthūla*), and which have thoery protrusions yield the best result. Six types of *rudrākṣa* should be avoided : that which is defiled by worms, that which is broken, that which is cut, that which is without thornlike protrusions, that which is injured, and that which is not round. The *rudrākṣa* which has a natural hole from end to end is excellent and that which is man-bored is middling. The wearing of *rudrākṣa* is conducive to the destruction of all sins. The *ŚP* explains in detail how, how many, and for what results the *rudrākṣas* are to be worn. It is said to be the bidding of Śiva that men belonging to all *varṇas* and all *asramas* and worshipping any deities—and even women—may wear *rudrākṣas*.

The *rudrākṣas* are also classified according to the number of mouths (vaktra) which they have. For instance, the *rudrākṣa* with a single mouth is said to be Śiva himself and to bestow upon the user both wordly pleasures and salvation. In this manner, the *rudrākṣas*, from the one having two mouths (called *Īśa*) up to the one having fourteen mouths (called Parama Śiva) are enumerated and named. To these fourteen kinds of *rudrākṣas* are respectively assigned fourteen different *mantras*, beginning with *oṁ hrīṁ namaḥ* and ending with *oṁ namaṁḥ*. The Purāṇa warns that whoever wears the *rudrākṣa* without the relevant *mantra* will be condemend to hell for a period equivalent to the tenure of fourteen Indras.

The offering of *bilva* trefoils is another special feature of the Śivapūjā. The *ŚP* even claims that the whole Śivapūjā is consummated by means of the offering of the *bilva* leaves alone. The *bilva* is said to be *mahādevasvarūpa*—of the nature of Mahādeva himself. Indeed,

all the holy place remain united at the root of the *bilva* tree. Any kind of association with the *bilva* tree accordingly conduces to great religious merit.

It is said that the name of Śiva (*śivanāma*), *vibhūti* or *bhasma* (sacred ashes), and *rudrākṣa* are together on a par with the Triveṇī or the confluence of the three holy rivers Gaṅgā, Yamunā, and Sarasvati. The importance of *bhasma* has been brought out by the *ŚP* through its usual peculiar mode of etymologising. *Bhasma* is that which is regarded (*ma* from *man*) as being conducive to replendence (*bhas* for *bhās* : the text uses the synonym *dīpti*). Or *bhasma* is explained as that which considers (*ma* from *man*) the growth (*bha*) of everything to be dependent upon itself (s from *sva*). All this may be broadly interpreted to mean that *bhasma*, which Śiva has sanctified by using it himself, endows the user with replendence and control over everything.

Vibhūti or *bhasma*, according to the *ŚP*, is of three kinds according as it is derived from the secular (*laukika*) fire or from the Vedic fire or from the Śiva-fire. The secular ashes are to be used for secular purposes such as the cleaning of utensils, grains, etc. The ashes derived from the Vedic fire should be smeared on the forehead at the end of the Vedic rites. Since these ashes are sanctified by the *mantras* pertaining to the sacred rites, using them becomes tantamount to assimilating those sacred rites themselves into one's Ātman. The *bhasma* derived from the fire produced by the burning of *bilva* twigs in the accompaniment of the *aghora ātmamantra* is the *Śivagnibhasma*. The *Śivagni* is produced also by the burning first of the dung of a *kapilā* cow and then of the twigs of *śamī, aśvatth, palāśa, vaṭa, āragvadha* or *bilva*. Elsewhere the *ŚP* speak of the two types of *bhasma*—the *mahābhasma* and the *svalpabhasma*. The *mahābhasma*, in its turn, is of three types–*śrauta, smārta*, and *laukika*–the *śrauta* and the *smārta* types of the *mahabhasma* being intended only for the twice-born who have to use them only with the relevant *mantras*. The seven mantras prescribed in this connection occur in the *Bhasmajālopaniṣad*. They are : *agnir iti bhasma, vāyur iti bhasma, jalam iti bhasma, sthalam iti bhasma, vyometi bhasma, devī bahsma*, and *ṛṣayo bhasma*. Persons belonging to any of the *varṇas* and any of the *asramas* may put the tripuṇḍra (three horizontal parallel lines) on their foreheads or on the thirty-two or sixteen or eight or five parts of the body which have been duly mentioned or dust their bodies with *bhasma*, with the prescribed *mantras* or without them but always with reverence. Even a Cāṇḍāla who wears *rudrākṣa* on his body and *tripuṇḍra* on his forehead is worthy of great respect. The *ŚP* gives various details regarding the procedure of the *tripuṇḍradhāraṇa* and the *bhasmoddhūllana* and the fruits resulting therefrom. Each of the three lines of the *tripuṇḍra* is said to be presided over by nine deities. The deities of the first line, for instance, are the syllable a of the *oṁkāra*, the *gārhapatya* fire, the *gārhapatya* fire, the earth, *dharma, rajoguṇa*, the *Ṛgveda, kriyāśakti, prātaḥsavana*, and Mahādeva. The Purāṇa mentions, in the same mystic strain, the nine deities of each of the other two lines of the *tripuṇḍra*. Finally, attention may be drawn to the assertion of the *ŚP* that, after looking over the essence of the teachings of the *Upaniṣads* again and again, one would hardly fail to conclude that *tripuṇḍra* is conducive to the highest spiritual merit. One may also take note of the suggestion that in the context of Śiva himself, *bhasma*, in spite of its apparent loathesomeness, assumes erotic and creative significance because of its association with the burning and subsequent resurrection of Kāma and Satī.

In the matter of *pūjā* we see another rather unexpected trend in the *ŚP*. The Purāṇa says

that the *tapoyajña* (penance) is superior to thousands of *karmayjñas* (ritualistic sacrifice) and the *japayajña* (repetition of the Śiva-mantra) is superior to thousands of *tapoyajñas*, but there is nothing superior to the *dhyānayajña* (meditation) because *dhyāna* leads to true knowledge. One is enabled to experience direct realisation of one's desired divinity through meditation. Śiva is claimed to be ever present near the person who is steeped in the *dhyānayajña*. A person who is endowed with true knowledge and Brahman-realisation does not become subject to any kind of atonement or expiation. He need not perform any religious rite. Verily, he is beyond any consideration of happiness or misery, *dharma* or *adharma*, *japa*, *homa* or *dhyāna*. The question is also mooted as to how one can at all think of any kind of worship of Śiva who is essentially desireless (*nispṛha*) and perfect (*purāṇa*). One is, therefore, expected to keep oneself engaged in one's appointed duties always remembering that any activity done with a sense of complete dedication to Śiva bring forth his grace.

The Linga

The *ŚP* consistently emphasizes one point, namely that *Śivapūjā* without the *liṅga* is utterly futile. Indeed, the *liṅga*-worship is said to constitute the very essence of *Śaiva* theology. Śiva alone is of the nature of *brahman* (brahmarūpa) without parts (*niṣkala*), and formless (*nirākāra*). Therefore, his symbol is *liṅga* which is formless. But Śiva is also some visualized as being *sakala* and *sākāra*. Therefore, he is also worshipped in the form of *bera* or anthropomorphic image. Other gods, not being identical with *brahman*, are not *niṣkala*, and hence they are not worshipped in the formless *liṅga*-symbol. In the case of Śiva, the *liṅga* is primary while the *bera* is secondary. A temple of Śiva with the *bera* but without the *liṅga* is like a barren piece of land. Śiva says that, though he himself considers the *liṅga* and the *bera* to be equally sacred, for the devotee, the worship of the *liṅga* will prove far more efficacious. The superiority of the *liṅga* over the *bera* is further indicated by the fact that the former is required to be installed with *praṅava* while the latter is installed with the five-syallabled *mantra*. It has been further pointed out that the *bera* is to be installed outside the sanctum sanctorum mainly for the purpose of festivals. The *lingapūjā* is believed to have been instituted ever since the beginning of the world. Śiva, installed and worshipped in the form of *liṅga*, bestows wordly pleasures and spiritual emancipation.

Different versions are given about the origin of the *liṅga*. The one that occurs at the beginning of the *ŚP* is as follows. Viṣṇu and Brahmā once got themselves locked up in a serious battle which had originated out of a trivial personal incident. With a view to avoiding the tragic repercussions of that battle, Śiva appeared between those two gods in the form of a column of fire. In spite of their strenuous efforts, Viṣṇu and Brahmā failed to find the bottom and the top that column and were accordingly put to shame. The column of fire subsequently became the *liṅga* symbol of Śiva. Śiva told Viṣṇu and Brahmā that the fiery column which was without bottom or top would become diminutive in size for all people to see and to worship, and that, because he had manifested himself on the field of the battle in the form of *liṅga*, that place would thenceforth become known as Liṅgasthana. According to the account given in the *Dharmasaṁhitā* of the *ŚP*, during the *ekārṇava* state before creation, Brahmā approached Śiva-Rudra and beseeched him to create the universe, Śiva agreed and entered into the vast

ocean in order to prepare himself for the enormous task. However, he did not come out of the ocean for a considerbly long time. In the meantime, Brahmā became fretful; he could not wait any longer and therefore brought about his own creation. When, later, Śiva-Rudra emerged out of the water, he found that the creation had been already accomplished. He, therefore, cut off his generative organ as it was no loner necessary and threw it down on the earth. Since then the *liṅga* become the form in which Śiva came to be worshipped. Elsewhere it has been narrated that the sages of the Pine Forest, accusing Śiva, who was in disguise, of having seduced their wives, cursed him, that as the result of the curse, the generative organ of Śiva dropped down, and that Śiva, revealing himself to the sages, instructed them to worship his fallen *liṅga*. It is also pointed out that the fusion of the symbols of Śiva and Śakti, namely, the penis and the vagina, is called *liṅga*. Elsewhere, in accordance with its usual style of etymologizing, the *ŚP* says that the *liṅga* is so called because it makes the *linga* (or *avyakta*, that is, Śiva) known.

There are various forms of *liṅga*. The first form is called praṇava. It is of two types—the subtle (sūkṣma) *praṇava* which without parts and the gross (*sthūla*) *praṇava* which is constituted of five parts or *akṣaras*. The worship of these two forms of the *liṅga* is called *tapas*, and it is believed to lead to *mokṣa*. The *liṅga* derived from Puruṣa and Parkṛti are, indeed, innumerable, and Śiva alone is said to be able to describe them adequately. The *liṅga* made of earth are of five types, namely, *svayaṁbhū*, *bindu*, *pratiṣṭhita*, *cara*, and *guru*.

Gladdened by the austerities of the gods and the sages, Śiva, in the form of *nāda*, becomes a seed within the interior of the earth. In course of times, he breaks up the earth and, like a sprout, manifests himself outside. He is thus born of and by himself, and therefore, his *liṅga* is known as self-born or *svayaṁbhū*. When one draws the figure of Śiva's phallus on a plate of gold or silver, or on the ground or on an alter, reciting the pure *praṇava-mantra* and with the proper rites of installation and invocation, it is *bindunādamaya liṅga*. It is actually conceived in one's mind (*bhāvanāmaya*), but it is duly sanctioned by Śiva. For, whenever a person sincerely visualizes Śiva, Śiva presents himself before him with his boons.

The third type of *liṅga* is the formally installed (*pratiṣṭhita*) *liṅga*. The *pratiṣṭhita liṅga* is either *pauruṣa*, that is to say, installed by the gods or the sages for the sake of the realization of the soul; or it is *prākṛta*, that is to say, fashioned by artisans and installed by great Brāhmaṇa or kings. According to the *ŚP*, whatever is exalted and permanent is Puruṣa, while whatever is weak and transitory is *prākṛta*. The *Purāṇa* then goes on to mention various objects belonging to the *pauruṣa* and the *prākṛta* categories. The *cara* (mobile) *liṅga* is visualized in the different human limbs, in the three bodily regions like hips, etc., namely, penis, navel, tongue, tip of the nose, and *śikhā* or tuft of the hair on the crown of the head. Apart from the *caralingas* belonging to this *ādhyātmika* class, there are also *caralingas* made of physical materials. Among these latter, the *rasalinga* is said to be the foremost. It secures the fulfilment of all the wishes of the Brāhmaṇas. The *bāṇalinga*, the *svarṇalinga*, and the *śilālinga* prove auspicious and efficacious respectively in the case of the Kṣatriyas, the Vaiśyas and the Śūdras. The *ŚP* further says that for women, particularly those whose husbands are alive, the Lingas made of earth are considered to be specially sacred; the Purāṇa recommends crystal *liṅga* for the widows who are still active in life (*pravṛtta*), and *rasalingas* for such widows as have renounced life (*nivṛtta*).

The fifth type of *bhūvikāra liṅga*, namely, the *gurulinga*, is the body of the preceptor (*guru*) itself. The *ŚP* explains the *guru*, in its usual etymological fashion, as denoting one who wards off (*rundhe*) the *guṇas*, that is, one who is beyond the three *guṇas*. The *guru* enlightens his disciple on the true nature of Śiva. The service (*śuśrūṣā*) of the *guru* constitutes the worship of the *gurulinga*. Śuśrūṣā implies doing, by means of the body, mind and speech, whatever one is told by one's preceptor to do, irrespective of whether it is possible for one to do it or not and without any consideration for one's life or possessions. A disciple (*śiṣya*) is defined as one who is worthy of being instructed and directed. Verily, a disciple is like a son to the preceptor. The preceptor discharges by means of his penis in the form of the tongue the semen in the form of *mantra* into the vagina in the form of the ear and thereby procreates a *mantraputra* (who is to be distinguished from the *aurasaputra*) in the form of the disciple. The father or the physical be getter drowns, as it were, his son is the ocean of wordly existence, while the preceptor or the spiritual be getter helps him to cross over that ocean. The *ŚP* says that every limb of the *guru*, from the toe the crown of the head, is a *liṅga* and accordingly prescribes various ways of worshipping the *guru*. It emphasizes the point that the worship of the *guru* is tantamount to the worship of the Supreme *Lord Śiva*.

It seems to have been suggested that the five type of the *bhūvikāra liṅga* mentioned above correspond with the five constituents of *praṇava* (oṁkāra). *Praṇava* is *dhvanilinga*. The syllable a in praṇava corresponds with the *gurulinga*; the syllable *u* with the *caralinga*, the *makāra* with the pratiṣṭhitalina; the *bindu* with the *bindulinga*; and the *nāda* with the *svayaṁbhūlinga*. But there appears to be some inconsistency in this context. The *ŚP* seems to regard the *praṇavalinga* as an entity distinct from the five *bhūvikāra lingas*, for, it speaks of the worship of six *liṅga*, that is, presumably of the *praṇavalinga* or the *dhvanlinga* and the five *bhūvikāra liṅga*.

In another context, the *ŚP* speaks of two varieties of the liṅga–stationary (*sthāvara*) and mobile (*jaṅgama*). Trees, hedges, etc., represent the *sthāvara liṅga*, while worms, insects, etc., represent the *jaṅgama liṅga*. Service (*śuśrūṣā*) is recommended in the worship of the *sthāvara liṅga* and propitiation (tarpaṇa) in that of the *jaṅgama liṅga*. In still another context, the *ŚP* says that a devotee of Śiva should always have recourse to *Śivalinga*, and further adds that one becomes Sthāṇu or Śiva by resorting to the stationary (*sthāṇu*) *liṅga*, while by worshipping the mobile *liṅga* one becomes liberated only by stages.

However, it is the *pārthiva* or earthen *Śivalinga* which is regarded as the most exalted among the *lingas*. The Liṅga made of gems was regarded as the best in the Kṛtayuga; the one made of gold in the Tretāyuga; the one made of mercury in the Dwāparayuga; and the one made of clay in the Kaliyuga. Among the eight forms (mūrtis) of Śiva the earthern one is far superior to the others. Just as Śiva is the most supreme among all the gods, so too is the *pārthiva liṅga* the most supreme among all the *lingas*. The *ŚP* continues in a poetic vein to assert the excellence of the *pārthiva* Śivalinga. Natually enough, it also glorifies its worship. It is recommended that an auspicious altar should be prepared for the *parthiva liṅga* and that, after its ceremonial installation upon the alter, the *liṅga* should be worshipped regularly at the three junctures of the day with the *pañcasūtra* rite. As for the *pārthiva liṅga* itself, it should be so made that it would look beautiful. It should be made as single whole (*akhaṇḍa*) and not by

joining parts (*vikhaṇḍa*). But, later, this general rule seems to have amended. It is pointed out that, while the mobile *liṅga* is to be a single whole, the stationary one is to consist of two parts. The *vedikā* (pedestal) is the Mahāmāyā and the *liṅga* itself is Śiva; therefore, in the case of a stationary *liṅga*, the two-part construction is regarded as the best.

The *ŚP* sets forth a detailed procedure for the preparation and worship of the *pārthiva liṅga*. One should take bath, go through the daily rites, apply *bhasma*, wear *rudrākṣa*, and, meditating upon Śiva, get ready for the worship of the *liṅga*. The worship should be performed on the bank of a river or by the side of a lake or on the top of a mountain or in a forest or in a Temple of Śiva. The devotee should bring over clay from a pure clean place for the fashioning of the Liṅga. A Brāhmaṇa should use white clay, a Kṣatriya red clay, a Vaiśya yellow clay, and a Śūdra black clay. If the specifical kind of clay is not available, one may use whatever kind of clay is available. The clay should be washed clean by means of water and kneaded slowly. The *liṅga* should then be fashioned out of it according to the procedure laid down in the Veda. This reference to the Vedic procedure is evidently the result of the Brahmanization of the *Purāṇa*. Indeed, *ŚP* 1.20 claims to be describing the worship of the *pārthiva liṅga* by Vedic devotees in accordance with the Vedic rites. Vedic *mantras* (mostly from the *Vājasaneyi-Saṁhitā*) are prescribed to accompany the various details of the worship. For instance, the *mantra*, *namaḥ śivāya* (*VS* 16.41), is to be recited at the sprinkling of water upon the material to be used for worship; *namaḥ kapardine* (*VS* 16.29) at the offering of the encense; *bhūr asi* (*VS* 13.18) at the sanctifying of the place of worship; *āpo 'sman* (*VS*, 4.2) at the sanctifying at water; *names te rudra* (*VP* 16.1) at the rie of *phāṭikā-bandha; namo nīlgrīvāya* (*VS* 16.28) at the installation of the *liṅga;* the *rudragāyatrī* (*KS* 17.32) at the *arghya;* the *tryambaka-mantra* (*VS* 3.60) at the sipping of water; and *devā gātu vidaḥ* (TB 3.7.4.1) at the *visarjana*.

The *ŚP* also gives a shorter version of the Vedic *pārthiva-liṅga pūjā*. According to it, the clay is to be brought over with the mantra, *sadyo-jāto* (*VS* 29.36), the sprinkling of water is to be done with *vāmadevāya* (*TA* 10.44.1), the *liṅga* is to be fashioned with the *aghoramantra* (*VS* 16.2), the invocation is to be made with *tat puruṣāya* (*KS* 17.32; *MS* 2.9.3), and the *liṅga* is to be fixed upon the *vedikā* with the *īśānamantra* (*VS* 27.35). All other rites too are to be considerably abbreviated.

Apart from these Vedic modes of worship, the *SP* recommends what it calls the common mode of worship. This latter consists mainly of the muttering of the names of Śiva instead of the reciting of the Vedic *mantras* mentioned above. The eight rites, namely, the bringing over to clay, the kneading of clay, the installation, the invocation, the ablution, the worship, the asking for pardon, and the disposal are to be performed respectively with the eight names of Śiva, namely, Hara, Maheśvara, Śambhu, Śūlapāṇī, Pinākadhṛt. Śiva, Paśupati,and Mahādeva, each names in the dative case being preceded by *oṁ* and followed by *namaḥ*. The common mode of worship also includes meditating on Śiva, singing hymns in his praise, murmuring the five-syllabled *mantra*, offering flowers and rice-grain making the full-throated sound, etc.

The number of the *pārthiva liṅga* to be worshipped vary in accordance with the varying desires of the devotees. The shape of the *liṅga* is to the same in all the cases, but the other details of worship such as invocation, installation, etc. are different. The recommended numbers of the *liṅga*, which range from one to one crore, seem to be quite arbitrary. It is pointed out that one

who prepares and worships one crore of *Śivalingas* becomes Śiva himself. The *pārthiva liṅga* is of three types–excellent (*uttama*), middling (*madhyama*), and low or mean (*nīca*)–depending upon its size. A *liṅga* which is four *aṅgulas* in height and is fixed upon a charming *vedikā* is excellent; one of half this size is middling; and one half the size of the middling is low. While the *SP* usually loses no opportunity to emphasize the Vedic origin and glorification of the *lingapura*, it also, at the same time, stoutly proclaims the right of persons belonging to all castes and sub-castes, and also of women, to worship, the *Śivalinga*. It, however, hastens to add that only the twice born may perform the worship according to the Vedic procedure but not the others. Even gods and goddesses are exhorted to worship the *Śivalinga*. The *ŚP* narrates that Viṣṇu and Brahmā asked *Viśvakarma* to fashion different kinds of *Śivalingas* and give them over to different gods and goddesses. Accordingly, Indra was given a *liṅga* made of *padmarāga*, Kubera one made of gold, Dharma one of yellow stone, Lakṣmī one of crystal, etc.

In another context, the *ŚP* speaks of two kinds of *lingas*—the exterior (*bāhya*) *liṅga* and the interior (*ābhyantara*) *liṅga*. The *bāhya liṅga* is gross while the *ābhyantara liṅga* is subtle. It is said that whoever is unable to visualize and meditate upon the interior subtle *liṅga* should worship the exterior gross *liṅga*. Of course, the essential thing is to perceive Śiva, whether in the form of the interior *liṅga* or of the exterior *liṅga*, as inhering the whole universe. Indeed the *ŚP* asserts that persons who have realised Brahman through pure knowledge are not required to perform any kind of *pūjā* or ritual.

Various details are given regarding the actual installation of the *Śivalinga*. The *liṅga* should be installed, at some favourable auspicious time, at a holy place where daily worship would be facilitated. In the case of a mobile *liṅga*, the subtle one is recommended; and in the case of a stationary one, the gross one is recommneded. The seat (*pīṭha*) should be made of the same material as the *liṅga*. It may be circular or square or triangular in shape. The *liṅga* should be worshipped with the *mantras* beginning with *sadyo* (*VS* 29.36), and oblations should be offered into the fire. The *liṅga* is to be welded to the *pīṭha*, and the embodied image also is to be fixed thereto. It is also enjoined that the embodied image should be installed outside with the five-syllabled *mantra* for the purpose of the festivals. In different kinds of temples, spaces of different areas are said to be specially sacred. Incidentally, it is interesting to note that some authorities have recommended the worship of the *liṅga* upon the thumb, etc. The *ŚP* also lays down that, if a devotee does not have a *liṅga* of his own, he may use one belonging to another.

A distinction has been made in the *ŚP* between the *pravṛtta* devotees and the *nivrtta* devotee that is, between who actively go through the various rites of worship and those who have renounced such rites and concentrate only on meditation. It has, for instance, been prescribed that a *pravṛtta* devotee should perform the entire worship in a vessel (pātra), At the conclusion of the *abhiṣeka*, he should offer cooked *śāli* rice as *naivedya*. After the worship, he should deposit the *liṅga* in a casket and keep that casket in some isolated place within the house. For a *nivṛtta* devotee, the subtle *liṅga* is recommended. In his case, the worship consists of besmearing himself with the sacred ashes. After the worship, the *liṅga* is to be held by means of the head.

As pointed out above, Śiva is often represented in the form of the united *yoni* (vagina) and *liṅga* (penis). These two latter are correlated with the two constituents of *praṇava*, namely,

the *bindu* and the *nāda*. The whole universe consisting of the moveable and the immoveable is of the nature of the *bindu* and the *nāda*. The *bindu* is identified with Śakti and the *nāda* with Śiva. Thus, the whole universe is believed to have been dominated and supported by Śiva and Śakti. When the *bindu* and the *nāda*, that is, Śakti and Śiva, are united, there occurs the birth of the universe. The *Śivalinga* by itself is also said to represent the unification of the *bindu* and the *nāda* or Śakti and Śiva. The great goddess forms the pedestal for the *liṅga*, while the *liṅga* is Śiva himself. The Śivalinga is thus, the cause of the birth of the universe. Therefore, though a queer logical extension, the *ŚP* lays down that, in order to ward off future births, a person should worship the Śivalinga. Furthere, according to the *ŚP*, it is the liṅga itself into which the whole universe ultimately merges. The Purāṇa connects the word *liṅga* etymologically with the word *layana* meaning absorption. Elsewhere, it is pointed out that Śakti or the *bindu* is the mother and Śiva or the *nāda* is the father. The worship of the *Śivalinga* is according equivalent to the worship of one's parents and conduces to great bliss. However, it is generally stated that the worship of the *Śivalinga* (as also of the other gods) leads to the warding off of all kinds of affliction and hindrance (*bādhā*)–of the *ādhyāmika bādhā* consisting of bodiy ailment, of the *ādhibhautika bādhā* consisting of the visitation by the *piśācas*, ill omens, etc., and of the *ādhidaivika bādhā* consisting of epidemics, lightning, etc.

Praṇava

It will have become clear from what has been said above that, according to the *ŚP*, the *Śivalinga* and *praṇava* are closely related to each other. In the episode of the fiery column, which, as pointed out above, later came to be worshipped as *Śivalinga*, Viṣṇu and Brahmā showed themselves as having been under great delusion. The delusion was the result of their not having meditated upon Śiva properly. In the absence of the true knowledge of Śiva, they had imbibed the false pride of themselves being Maheśa. Śiva, therefore, imparted to them the *oṁkara-mantra* by repeating which their false pride was to have been quelled and they were to have acquired true knowledge of him. Expounding the importance of the *oṁkāra-mantra*, Śiva said: "The *oṁkāra-mantra* is generated from by mouth. It is the signifier and I am the signified. Verily, it is identical with me. Repeating the *oṁkāra-mantra*, therefore, amounts to meditating upon me. First, the phonetic element a emerged from the northern mouth of Śiva, then the phonetic element *u* from the western mouth, then m from the southern mouth; the *bindu* from the eastern mouth, ad the *nāda* from the middle mouth. Though they had come out of Śiva's five mouths separately, the five phonetic elements were ultimately united to form one single syllable *oṁ*. The entire universe made up of names (*nāma*) and form (*rūpa*) is pervaded by the *oṁkāra-mantra*. Indeed, this mantra signifies both Śiva and Śakti. Again, it was from the *oṁkāra-mantra* that the five-syllabled mantra, *namḥ Śivāya*, was born. The five syllables beginning with *na* correspond with the five phonetic elements beginning with *a*. Like the *oṁkāra-mantra*, the *paṇcākṣara mantra* also is indicative of all knowledge and existence. The five *mātṛkās* are born from the five-syllabled *mantra*. In fact, the *oṁkara*, through the five-syllabled *mantra*, is the ultimate source of the *śiromantra* and the *gāyatrīmantra*, indeed of the entire complex of the Veda and of the crores of *mantras*. Therefore, whatever is achieved severally by these latter can be achieved concurrently by the single *oṁkāra-mantra*. The *ŚP*

describes how Viṣṇu and Brahmā received the *oṁkāra-mantra*, together with the relevant *yantra* and *tantra*, as taught by Śiva. The proper time and manner of repeating the *mantra* are also explained by Śiva who concludes by pointing out specifically that the *oṁkāra* is associated with liṅga-from while the *pañcākṣara mantra* is associated with his embodied form (*bera*).

Elsewhere, the *SP* narrates that, when Viṣṇu and Brahmā were unable to discover the bottom and the top respectively of the fiery column (which was in reality the *Śivalinga*), they bowed down before it with their pride fully curbed. They worshipped Śiva, for a hundred autumns and prayed to him that he reveal to them his true form. Śiva, with his natural compassion, relented. Thereupon there arose the sound *oṁ*–quite distinct and prolated (pluta). Brahmā stood perplexed, but Viṣṇu perceive the first phonetic element a towards the southern side of the liṅga, *u* towards the northern side, *m* in the middle, and the entire mystical sound *oṁ* at the end. A looked like the orb of the sun, *u* like the blazing fire, and *m* like the full moon. Above the fiery column or the *Śivalinga*, Viṣṇu saw the Supreme Brahman itself. While Viṣṇu stood contemplating upon the source and nature of that Being, which was devoid of beginning, end, and middle, there appeared before him a seer who revealed to him the most essential reality embodied in the *śabdabrahman*, that is *praṇava*. It is Śiva, who cannot be comprehended by means of speech or mind but who can be adequately expressed through the single mystical syllable *oṁ*. The *ŚP* then goes on to pointout, rather in a mystic vein, that a is the source of Brahmā, *u* of Viṣṇu, and *m* of Nilalohita (Rudra); that *a* represents the creator, *u* the enchanter, and *m* the one who blesses; and that, when a which is the *bīja* is deposited in *u* which is the *yoni*, it grows on all sides and ultimately becomes the golden egg out of the which there emerges, in course of time, the entire universe, The *ŚP* thus invests praṇava with cosmological significance.

In this very context, the *ŚP* further adds that Śiva revealed himself before Viṣṇu and Brahmā in the form of *śabda-brahman* with the different letters as his limbs. The letter a was his head, *ā* his forehead, *i* his right eye, *ī* his left eye, ū his right ear, *ū* his left ear, *r* his right cheek, his left cheek, ऋ and ॠ his nostrils *e* his upper lip, *ai* his lower lip, *o* and *au* the two rows of his teeth, *ana* (anusvāra) and *as* (*visarga*) his two palates, the five letters beginning with *k* his five right hands, the five letters beginning with *c* his five hands, the five letters beginning with *t* and the five letters beginning with *t* his legs, *p* his abdomen, *ph* his right side, *b* his left side, *bh* his shoulder, *m* his heart, the seven letters beginning with *y* and ending with *s* his seven primary fluids or secretions (*dhātus*), *h* his navel, and *kṣ* his nose.

It may be incidentally pointed out that, in another context, the *ŚP* says that the repetition of the *oṁkāra-mantra* a thousand times each at the morning and the evening twilights purifies the mind and conduces to the attainment of the abode of Śiva. It adds that, at the time of *samādhi*, the repetition of *praṇava* has to be mental. However, the muttering of *oṁ* inaudibly may be practised at all times. The *Purāṇa* then goes on to lay down rules regarding the repetition of the five-syllabled *mantra*. A Brāhmaṇa should prefix *oṁ* to the five-syllabled *mantra* in order to render it specially, efficacious. Elsewhere, the *ŚP* mentions various *mantras* related to Śiva and the fruits obtained through the repetition of those *mantras*. It mentions, for instance, the *mantra* beginning with *oṁ*, which consists of five *kalās* and thirty-eight auspicious letters. This *mantra* increase intelligence and effectively helps the accomplishment of sacred rites.

Then there are mentioned : the *mantra* in the Gāyatrī metre with twenty-four syllables and four kalās, which is conducive to control over others; the fivefold *mantra* with thirty syllables and eight *kalās*, which is employed in imprecatory rites (*abhicāra*); the *Yajurveda-mantra* with twenty-five syllables and eight *kalās*, which is employed in conciliatory rites (*śānti*); and the *mantra* with sixty-one syllables and thirteen *kalās* which presages origin, growth, and destruction. The *ŚP* specifically states the Viṣṇu acquired the five *mantras*, namely, the *mṛtyuṁjaya mantra*, the five-syllabled *mantra*, the *cintāmaṇi mantra* the *dakṣiṇāmūrti mantra*, and *tat tvam asi* which is the *māhāvākya* or Śiva, and practised *japa* of those *mantras*.

Now to revert to praṇava. *Praṇava* is said to be two types–subtle (*sūkṣma*) and gross (*sthūla*). The *sūkṣma praṇava* is constituted of one single sound in which the five phonetic elements are not differentiated; in the *sthūla praṇava* these five phonetic elements become clearly manifest. The subtle *praṇava* is intended for the liberated living being (*jivanmukta*). The liberated living being continues to realise the ultimate reality through the *mantra* until the dissolution of his physical body. When the body disintegrates completely, he enters into Śiva. Even a person who merely repeats the *mantra* can attain *yogic* comMunion with Śiva. The *sūkṣma praṇava*, again, is of two kinds–short (*hrasva*) and long (*dīrgha*). The long subtle *praṇava* arises in the heart of a Yogin in the form of *a, u, m*, the *bindu*, and the *nāda*, and is endowed with all the digits of the sound-time. The short subtle *praṇava* is constituted of the sound *m* which represents the three principles, namely, Śiva, Śakti, and their union. It destroys all sins. The five cosmic elements–earth, water, fire, wind and ether—and the corresponding five *tanmātras*–smell, taste, form, touch, and sound–basically make up the mundane existence. Those who are interested in the continuance of the mundane existence are called *pravṛttas* and those who are averse to it are called *mivṛttas*. The *ŚP* says that the short subtle *praṇava* is intended for the *pravṛttas* and the long *praṇava* for the *nivṛttas*.

In this very context, the *ŚP* further lays down that *praṇava* is to be uttered at the beginning of each of the *vyāhṛtis*, of the other *mantras*, and of the study of the Veda, as also at the two twilights. The Purāṇa also pointsout that each successive repetition of *praṇava* nine crores of times renders a devotee pure and enables him successively to win over the five cosmic elements, namely, earth, water, etc. and the five *tanmātras*. A devotee, who completes the *japa* of one hundred and eight crores of *praṇava*, becomes fully enlightened and masters the *śudhayoga*. He verily becomes *jīvanmukta*. Perpetually meditating upon Śiva in the form of *praṇava*, one surely become Śiva himself. The Purāṇa then gives a few details about the manner in which *japa* of *praṇava* is to be performed. It also speaks of the three kinds of Śivayogins, namely, *kriyāyogin*, *tapoyogin*, and *japayogin*. The *kriyāyogin* engages himself in sacred rites and worship; the *tapoyogin* lives as austere life: and the *japayogin* always performs *japa*.

Curiously enough, at this state, the *ŚP* reverts to the concept of *sthūla praṇava* which it now interprets rather differently. It says that the five-syllabled *mantra* (*namaḥ śivāya*), with *oṁ* prefixed to it, consitutes the sthūla praṇava. It implies the five principles. One has to be properly initiated for undertaking the practices of the *japa* of this *mantra* and has also to observe certain rules regarding time, place, and personal conduct.

In accordance with its usual practice, the *ŚP* emphasizes the importance of *praṇava* by giving fanciful etymologies of the word *praṇava*. *Pra* stands for *prakṛti* or the world (*saṁsāra*)

which has evolved from *prakṛti; nava* stands for *nāvāṁ varam*, that is, excellent among the boats; *praṇava* thus represents an excellent boat to cross over the ocean of *saṁsāra*. Or *praṇava*. Or *praṇava* signifies that there is no (*na*) *prapañca* or involvement in worldly life (*pra*) for you (*vaḥ*) if you practise the *praṇava-japa*. Or *praṇava* is so called because it preeminently (*praprakarṣena*) leads (*na–nayet*) you (*vaḥ*) to salvation, or because it preeminently (*prakarṣeṇa*) conduces to new (*nava*), that is pure divine knowledge.

Style

A striking feature of the style of the *ŚP*, which is, indeed, quite understandable, is the attempt to glorify Śiva in place and out of place. One often comes across such phrases as *śivaṁ smṛtvā, saṁsmṛtya manasā śivam, śivecchayā, śivecchāpreritah śambhuprasādāt*, etc. which are not always necessarily pertinent to the context, freely interspersed in the text. The will of Śiva is said to prevail everywhere. Verily, the whole world is dependent on his will. Śiva's will is the same as his illusive power (*māyā*) which is weighty and which deludes all the worlds. It is also called destiny (*prārabdha*); indeed, it is known by many names. The *Śrutis* and *Smṛtis* are said to rule that, when Rudra is wrathful, there cannot be any happiness in the world.

Still more striking, however, is the avidity with which the Purāṇa seeks to establish Śiva's as well as its own Vedic character. This is of course palpaby unwarranted and is no doubt the result of the tendency deliberately to Brahmanize the Sūta-tradition. For instance, Śiva is said to have been profusely eulogised in the Veda and the *sāstra*. It is, indeed, he who is credited with having given the Vedas to Viṣṇu in the form of his outbreath, at the beginning of the Kalpa. Śiva says that he is Brahman as well as Ātman. He also says that he is the sacrifice, the soul of the sacrifice. Further, Śiva is said to be the entity indicated by *tat* in the Upaniṣadic *tat tvam asi* which, the *Purāṇa* claims, is the *mahāvākya* of Hara. The *Purāṇa* also describes Śiva by means of negations in the right *neti neti* fashion of the *Upaniṣada*. At one place Sati is represented as telling Viṣṇu that the *Śrutis* speak of Śiva as being both *saguṇa* and *nirguṇa*. Viṣṇu on his part tells Nārada that all the Vedas unanimously declare the worship of Śiva to be the sole means of sublating the *saṁsāra*. According to the *ŚP*, Śiva can be properly comprehended only by those who haver mastered the Veda and the Vedānta. Dakṣa praises Śiva as the supreme being whose glory can be known only through the Vedas. Incidentally, Umā too is praised by the gods as the chant of the *Sāmaveda*, as the blending knot (*granthi*) of the *Yajurveda*, as the invocation of the *Ṛgveda*, and as the measure (*mātrā*) of the *Atharvaveda*).

The *ŚP* often refers to the Veda as its ultimate source and authority. For instance it strongly recommends the *liṅga-pūjā* which, it claims, has been highly glorified by the four Vedas. Indeed, in its enthusiasm for claiming Vedic sanction for its teachings, the *ŚP* goes to the absurd extent of asserting that, after having carefully considered the essence of all the *Upaniṣads*, this is what has been conclusively determined, namely, that the *tripuṇḍra* conduces to the highest good. In another context, Viṣṇu recommends to Nārada the *japa* of the six-syllabled *mantra* (*oṁ namaḥ Sivāya*), which, he says, is taught in all the *Śrutis*. Similarly, the *ŚP* characterises its chapter dealing with the *oṁkāra* and the *pañcākṣara mantra* as fully conforming to the Veda and declares that one who reads it becomes a Vipra endowed with the true knowledge of Śiva.

In full conformity with this attitude, the *ŚP* prescribes the employment of Vedic *mantras*

in connection with the various rites in the *liṅga-pūjā*. In fact, Vedic *mantras* are prescribed to be employed at many other religious rites. Again, when the gods, the *siddhas*, and the sages went to Śiva to inform him of the misery caused to them by the demon Tāraka, they are said to have first propitiated him with hymns from the Vedas and the *Upaniṣads*.

It is also noteworthy that the *ŚP* shows,in various ways, great concern for what it calls *vedanīti*. For instance, Brahmā refers to Śiva as the upholder of Vedic conventions. In another context, Śiva explains to Nandin the nature of the Veda and warns him against maligning it. Indeed, on one occasion, Śiva himself laments his having transgressed the bounds of the *Śrutis*. Elsewhere, Viṣṇu is represented as rebuking Brahmā for regarding Śiva as his son by pointing out to him that such a belief was not consistent with the teaching of the Vedas and the Āgamas and that it was improper for the reciter of the Veda like him to indulge in such a misconception.

A feature which the *ŚP* shares with many other *Purāṇas* is that the same myth is sometimes presented in different versions in different contexts. This is accounted for in several ways. For instance, Brahmā tells Narada that, due to the difference of *kalpas*, the story of the birth of Gaṇeśa is narrated in different ways and that, on that particular occasion, he would narrate it as it was current in the śvetavārāhakalpa. In another context, while the Sūta was narrating the legend of Gaṅgā and Gautama to the sages, the sages are shown to have protested to the Sūta by saying that what they had formerly heard was different from what he was telling. The Sūta explained to them that it was so because of the difference of *kalpas*. According to the *Purāṇas*, the happenings of one *Kalpa*, are repeated in another *kalpa*, but there do occur some changes in respect of details. The fact of the different versions of the same myth is explained away also by referring to the different incarnations (*avatāras*). However, the main reason for such differences is to be sought in the protracted oral transmission of the *Purāṇas*. In the process of telling and re-telling, the legends accumulate many additional details and much incidental material, and their form and content are also greatly influenced by the character of the nārrator and of the listener.

In the course of its narrative, the *ŚP* incidentally introduces various topics of general interest. Of course, not of them can be said to be covered by the definition *Purāṇa*. But most of them are derived from the Dharmaśāstra and other allied literature. For instance, in one context, the *Purāṇa* says that the whole world would be ruined if it were to become devoid of the fear of a ruler. Wealth is said to be of three kinds—clean or excellent (*śuddha or uttama*), middling, and low. In the case of a Brāhmaṇa the wealth which is acquired by gleaning more than one ear of corn at a time or by gleaning ears of corn one by one, and by way of fees received from the pupils is *śuddha dravya*. It secures for him full fruit. The wealth derived by a Brāhamaṇa from monetary gifts is middling, and that obtained through agriculture and trade is the lowliest. The best wealth for a Kṣatriya is that which is derived through valour, for a Vaiśya that which is derived from trade, and for a Śūdra that which is derived from wages. Patriomony and whatever is received from the husband constitute the wealth of a woman. It is enjoined that every one should set apart one third of his wealth for *dharma*, one third for augmenting (*vṛddhi*), and one third for one's own enjoyment (*bhoga*) which last, however, should be restrained and wholesome. The *Purāṇa* also gives some further details regarding the disposal of wealth. In

another context the *ŚP* speaks of different kinds of gifts and the fruits therefrom. It also mentions twelve things—one each to be given aways in each one of the twelve months. Or they should all be given away of food attended with ten ancillary rites (*daśāṅgadāna*) and to the different fruits accruing from it under different circumstances.

Describing the *Śivakṣetra* and its traditions, the *ŚP* says that the earth is fifty crores of *yojanas* in extent, abounds in mountains and forests, and supports the people at Śiva's bidding. It further adds that, if a man dies in the Bhāratavarsa he is reborn as man in virtue of his having lived in place sanctified by the *svayaṁbhū liṅga*. Then there follows a fairly detailed description of various rivers, like Gaṅgā, Godāvarī, kṛṣṇaveṇī, and Narmadā, in which geographical and astrological details are mixed up pell-mell. A reference may be made in this very context to the account of the creation of the days by Mahādeva and the establishment of their presiding deities in the *jyotiścakra*.

In another context, the *ŚP* gives a somewhat mysterious description of the various words. Fourteen words (*lokas*) beginning with the Pātāla and ending with the Satyaloka are said to have evolved out of the five elements, namely earth, etc. They are Brahmālokas. Beyond the Satyaloka and ending with the Ksamāloka are fourteen Viṣṇulokas. In the excellent city of Vaikuṇṭha in the Ksamāloka resides Kāryavisṇu together with Kāryalaksmi. Beyond the Ksamāloka and ending with the Śuciloka are the twenty-eight Rudraloksa. In Kailāsa in the Śuciloka resides Rudra. Beyond the Śuciloka and ending with the Ahimsāloka are fifty-six Śivalokas. In the end of the Ahimsāloka there is the Kālacakra and beyond it the Kālātta. This description is followed by complex details regarding *karmabhoga, jñānabhoga, karmamāyā, jñānamāyā, nityabhoga, naśvarabhoga, karmaloka, jñānaloka*, etc.

Reverting from the cosmic matters to the mundane ones, one finds that, by way of the preparation for the *laṅgapūjā*, the *ŚP* sets forth elaborate rules for such purificatory acts as the evacuation of bowels and the cleaning of teeth. Curiously enough, these rules are different for the different *varṇas*—woman being included among the Śūdras. In an interesting passage, the *Purāṇa* says that, in the body of a devotee of Śiva, the portion below the navel belongs to Brāhmā and that up to the throat to Viṣṇu while the face (*mukha*) is the Śivaliṅga itself.

ŚIAŚARMAN

Śivaśarman had, due to Śiva's blessing, achieved all kinds of siddhis (spiritual gifts). By the power of illusion he showed the sons their mother lying dead and all the sons wept uncontrollably. Then he asked his eldest son Yajñaśarman, to cut the dead body of his mother into pieces and throw them off. After having done so he came and saluted his father.

After bidding adieu to Yajñaśarman, who proved his devotion to his father as above, Śivaśarman called his second son Vedaśarman to him and told him thus: "I find it difficult to get on without a woman. Look, there is a beautiful woman there endowed with all qualifications. (And he created such a woman by illusion). You go and fetch her to me." Vedaśarman, after saluting his father went to the woman and requested her to become the wife of his father. But, the woman did not want to become the wife of an old man, and she told Vedaśarman that she would love him, and not his father, to have as her husband. He shuddered to be told thus, and by the power of his *tapas* he got down Indra and other Devas on earth and showed them to her.

She then told him in indifferent tone the following: "Yes, I have seen the prowess of your *tapas.* But, I have nothing to do with Devas. If you want me as wife for your father, please cut off your head with your own hands for my pleasure." Vedaśarman drew his sword and very happily cut off his head and presented it to the woman. She came to Śivaśarman and requested him to accept his son's head, which he (son) had voluntarily cut off for the son's head, which he (son) had voluntarily cut off for the sake of his father.

The other sons of Śivaśarman shuddered at the sight of their brother's head. They told among themselves thus: "Our mother entered eternal Samādhi, but this brother of ours, who courted death on behalf of father is really blessed." Then Śivaśarman asked his third son Dharmaśarman to receive his brother's head. He received it and went out with it and prayed to Dharmadeva, who, on his appearance, was requested to restore Vedaśarman to life. Dharmadeva did so, and the first question asked by Vedaśarman, who returned to life as though awakened from sleep, was about the woman, whom he had brought as his father's wife. Then Vedaśarman and Dharmaśarman returned to their father, and Dharmaśarman told the father about his bringing back to life his dead brother. Though the father felt very happy about the great devotion of his son he did not answer him (son).

Śivaśarman fell into contemplation for sometime and then told his fourth son, Viṣṇuśarman as follows: "You go immediately to Indraloka and bring amṛta (nectar) for me to drink alongwith this woman. Nectar removes diseases. Now, this woman has no interest in me. It is only natural that young, beautiful women will feel no love towards an old man and unless I regain my youth this woman of mine sleep with others. You, my son, should act in such a manner that I can enjoy life with this woman in all the three worlds.

As soon as he heard his father, Viṣṇuśarman, by the power of his *tapas* ascended to the sky and started for Indraloka. Being told about object of his visit Indra deputed Menakā to make him withdraw from the plan. Immediately Menakā put on her best clothes and singing sweet music occupied the hanging seat in Nandanavana, and Viṣṇu arman lost not a minute to divine the object of her presence. Without even casting a look upon her, he hurried forw ırd. But, she jumped down from her seat, blocked his path and made enquiries about him. She also tried to make love to him. But, Viṣṇuśarman turned down her overtures of love. At this stage Indra adopted many magical tricks to frighten away the unwelcome visitor. Angered by such attempts Viṣṇuśarman got ready to destroy Devaloka alongwith Indra, who then begged pardon of him and handed over to him a pot full of nectar.

When Viṣṇuśarman gave the nectar to his father the latter asked him to choose any boon he wanted, and accoding to his request the father brought back to life Guṇavatī. Now Śivaśarman very much pleased with his sons sent the first-four of them to Viṣṇuloka. He decided to live for sometime more on earth with his youngest son, and he told the latter that he was going on a pilgrimage and asked him to keep the pot of nectar with him. The son kept it very carefully for ten years. Now Śivaśarman with his wife returned from pilgrimage. By magic he had become a leper, and made his wife also a keper. Somaśarman, his youngest son felt pained that his parents had fallen victims to such a fell disease and served them with meticulous care in every way. He foresaw their wants and desires and satisfied them to the full. Yet, the father lost temper with the son and used even to fist him. But, the son did not lose his temper in any

manner and to the least degree. He continued to serve his parents most cheerfully.

A century was over hin this manner. The parents were greatly satisfied and pleased with their son, and ultimately the father cast one more illusion on the son. After stealing away by magic the nectar from the pot, he asked the son for it. When Somaśarman looked into the pot for nectar, to his horror it was missing. But, he took the pot to his father saying to himself, 'Let there be nectar in it if I am truthful, if I have served my elders well and if I have observed pure *tapas*', and lo! the pot was filled with nectar.

Śivaśarman blessed his son, and by power of his *yoga* ascended to Vaikuṇṭha in the company of his wife. After this Somaśarman began practising the most intense form of *tapas*. When the time for his death was near *asuras* approached him. Fear about *asuras* gripped him, who was in deep meditation, and as he breathed his last thinking about *asuras* he was born in his next life as Prahlāda, son of Hiraṇyakaśipu and got killed by Viṣṇu in the war between Devas and Asuras. (Padma Purāṇa, Bhūmi Khaṇḍa).

SOMADATTA

A King of the Kuru dynasty.

This king was the son of Bālhīka and the grandson of King Pradīpa. Three sons named Bhūri, Bhūriśravas and Śala were born to Somadatta.

(i) Somadatta and his sons were present at the Svayaṁvara marriage of Draupadī. (M.B. Ādi Parva, Chapter 185, Verse 14).

(ii) Somadatta had participated in the royal consecration sacrifice of Yudhisṭhira. (M.B. Chapter 34, Verse 8).

(iii) This Somadatta was present at the Svayaṁvara of Devakī. At that time there occurred a hand to hand fight between Śini and Somadatta. (M.B. Droṇa Parva, Chapter 114, Verse 14).

(iv) The defeat from Śini being unbearable, Somadatta did penance to get power to vanquish him and Śiva appeared before him. Somadatta made the following request :- "God! May I be granted a son wo would to powerful enough to kick down the son of Śini in his palace." Śiva granted his wish. Bhūri ravas was the son born in conformity with this boon. He grew up and defeated the son of Śini and kicked him in the palace to the king. This story occurs in Mahābhārata, Droṇa Parva, Chapter 144.

(v) Somadatta fought against Sātyaki and Bhīmasena in the battle of Bhārata and fell down unconscious. (Droṇa Parva, Chapter 157, Verse 10).

(vi) In the battle which followed this, Sātyaki killed Somadatta. (M.B. Droṇa Parva, Chapter 162, Verse 33).

(vii) It is mentioned in Mahābhārata, Āśramavāsika Parva, Chapter 11, Verse 17, that Dhṛtarāṣṭra performed the sacrifice of giving offerings to the spirit of Somadatta.

(viii) Somadatta was one of the spirits which appeared on the surface of the Ganges when invoked by Vyāsa. (M.B. Āśramavāsika Parva, Chapter 32, Verse 12).

SOMAKA

A King of Pāñcāla. This generous king was the son of Sahadeva and the grandson of

Subhāsa. In accordance with the advice of Brahmins, the king once sacrificed his son. It is mentioned in Mahābhārata, Vana Parva, Chapter 128 that on completion of the sacrifice he got hundred sons.

(i) This King Somaka travelled with his priests, through the holy worlds and hell and returned.
(ii) King Somaka made offerings of cows as alms and attained heaven.
(iii) Never had he eaten flesh in his life.
(iv) Mention is made in Mahābhārata, Sabhā Parva, Chapter 8, Stanza 8, that this Somaka stays in the palace of Yama praising him.

SṚṄGĪ

A king of the Ikṣvāku dyansty. His father was Śviti. This King Śviti was also called Śvitya King. On the death of his father Sṛñjaya became king.

The hermits Nārada and Parvata were friends of Sṛñjaya. Once both of them came and lived in the palace of the king as his guests. Sṛñjaya had a beautiful daughter named Śucismitā. Both Nārada and Paravata loved her. One day Nārada directly asked Sṛñjaya, for the hand of his daughter. Parvata got angry at this and cursed Nārada that he would not attain heaven. Nārada retoreted with the same curse. Sṛñjaya pacified both.

Sṛñjaya had no sons. He informed the hermits of this sad state. Nārada blessed the king and said that a son named Suvarṇasṭhīvī would be born to him and that with his birth everything in the palace would become gold. Accordingly the son Suvarnasṭhīvī was born to Sṛñjaya and everything in the palace became golden. When the son became four years old, by the sorcery of Indra the child died. Nārada brought him to life again.

The fact that gold was accumulating in the palace of Sṛñjaya due to the boon given to Suvarṇasṭhīvī, reached the ears of robbers. One night they carried the child away, and killed him. Then only did they come to understand that there was no gold inside him. Sṛñjaya cried aloud at the loss of his son. To pacify the king, Nārada and Parvata told him stories of sixteen kings.

Other details.

(i) Sṛñjaya sits in the palace of Yama, praising him.
(ii) When Nārada told the Dharmaputra the story of Sṛñjaya, with a view to pacify him.
(iii) By the power of Nārada Sṛñjaya's son was brought to life again.
(iv) Śrī Kṛṣṇa told Dharmaputra the story of Sṛñjaya, with a view to pacify him.
(v) Sṛñjaya had never eaten flesh in his life.

SŪTA

A hermit who recounted the Purāṇas to other hermits at Naimisa forest. He was a disciple of Vyāsa. Vyāsa composed the Purāṇas and taught them to his son, hermit Śuka who was a man of abstinence and who was not born of womb. At this time Vyāsa had another disciple named Sūta. It is stated in Devī Bhāgavata, Skandha 9, that this Sūta who was a fellowdisciple of Śuka, who had learned all the Purāṇas directly from the teacher Vyāsa, and who was capable saying stories so convincingly, was the son of the hermit Lomaharṣa.

Sūta who had learned the Purāṇas directly form Vyāsa, happened to reach Naimisāraṇya once. Naimisāraṇya is the abode of hermits in the Kali-age. In days of old, hermits, who were miserable because of the evils of Kaliyuga, which was fast approaching, gathered here at the end of Dvāparayuga. They went to the world of Brahmā to consult about the means and ways of preventing the evils of Kaliyuga. Having heard their complaints Brahmā brought a wheel of the figure of mind and placing it before the hermits told them thus: "You follow this wheel. The place where this wheel falls down will be a place of purity, which will not be affected by the evils of Kali-age. There you can live in peace, without being affected by the evils of Kali-age till the coming of the Satyayuga." Saying these words Brahmā set the wheel rolling in front of them. The hermits followed it. The wheel rolled on till it reached the earth, fell down and was crumbled to powder in a particular place. That place became famous later under the name Naimiṣāraṇya Sūta came to this place.

As soon as they saw Sūta, the hermits such as Saunaka and others who were living there welcomed Sūta with hospitality and told him thus: "Oh! hermit, you are the disciple of Vyāsa. You have learned the eighteen Purāṇas from Vyāsa. You have learned the eighteen Purāṇas from Vyāsa. We are eager to hear them. So please recite to us the Purāṇas, the hearing of which will remit all sins and secure heaven."

According to this request Sūta recited the eighteen Purāṇas to the gathering of the hermits. It is in the form of the teaching of Sūta to Śaunaka and the others, *i.e.* in the form of a dialogue between Sūta and Śaunaka, that the people got the Purāṇas. (Devī Bhāgavata, Skandha I).

In Bhāgavata, Skandha 10, there occurs a story, stating how Balabhadrarāma cut off the head of Sūta as the battle of Kurukṣetra had started when Sūta had been reciting te eighteen Purāṇas in Naimisāraṇya and how his head was fixed in its place again and he was brought to life.

Sūta was one of the hermits who visited Bhīsma on his bed of arrows during the battle of Bhārata.

ŚRĪDATTA

Son of Kālanemi a Brāhmaṇa of Mālava land. Kālanemi and Vigatabhaya were the sons of a Brāhmaṇa named Yajñasena. After the death of their father they went to Pāṭalīputra for education: The teacher gave his two daughters in marriage to them. By the blessing of goddess Lakṣmī, Kālanemi became rich in course of time and he was also blessed with a glorious son. Since he was given by the blessing of Lakṣmī (Śrī) he was named Śrīdatta.

Śrīdatta grew up and became an expert in archery. Kālanemi's younger brother, Vigatabhaya left home and went on a pilgrimage after his wife's death by snake-bite. Kālanemi's king, Vallabhaśakti was pleased with Śrīdatta and invited him to live in the palace. In this way, he became the intimate friend of the king's son, Vikrama Śakti. After that, Bāhuśali and Vajramuṣṭi, the princes of Avantī became the friends of Śrīdatta. Mahābala, Vyāghrabhaṭa, Upendrabala and Niṣṭhūraka, who were the Minister's sons, also sought the protection of Śrīdatta.

One day, Śrīdatta alongwith Vikramaśakti and other companions went to bathe to the banks of the Gaṅgā. While they were there, the party of friends began to engage in some amusements. Śrīdatta assumed the role of a king and the others posed as his subjects.

Vikramaśakti, the king's son, could not tolerate it. He challenged Śrīdatta for a fight. In the fight Vikramaśakti was defeated. But he secretly resolved to kill Śrīdatta by hook or by crook. Śrīdatta understood his secret plan.

After leaving Vikramaśakti, Śrīdatta was walking with the others along the river-bank when he saw a woman struggling for life because she was caught in a whirlpool in the middle of the river. Śrīdatta at once left his companions and jumped into the river and swam up to her. When he was almost within reach of her hair the woman sank into the water. Śrīdatta also sank and followed her, but after sometime, he found neither the woman nor even water. He found himself in a Śiva temple. He offered worship there and took rest in a park close by. The next morning a woman came to worship in the temple. When she returned after worship, Śrīdatta followed her. The woman who was alarmed, walked faster and at last reached a heavenly abode. She entered the house and took her seat on a cot inside. Śrīdatta also got in and sat near the cot. Many other women came and stood around her. Without any apparent reason she began to cry. Śrīdatta who was puzzled, asked her why she was crying. She replied to him in the following words :

"I am the grand-daughter of the Asura king, Mahābali. I am the eldest of his one thousand grand-daughters. I am the eldest of his one thousand grand-daughters. My name is 'Vidyutprabhā'. Viṣṇu has captured and imprisoned our grandfather, Mahābali. He also killed our father in battle. After that he has us all from our Capital city.

The lion is a Yakṣa who was cursed by Kubera. If any one defeats him, he would be liberated from his course. By defeating that lion, you will get a divine sword. With that you can defeat anyone." As soon as heard this story, Śrīdatta rushed towards the lion. In the fight that followed, the lion was defeated and it was suddenly transformed into the old Yakṣa. Pleased with the hero who was instrumental in lifiting his curse, he gave Śrīdatta a sword called "Mrgāṅkaka" and then disappeared. Vidyutprabhā entered the palace, accompanied by her sisters and Śrīdatta. She gave a ring to Śrīdatta which had the power to destroy the effects of poison. She fell in love with him. She asked him to take a bath in the tank close by after giving the sword to her, and undertook to kill any crocodile which might attack him. Śrīdatta, keeping the sword in his own hand, stepped into the water and sank into it. But he rose up in the river Gaṅgā into which he had jumped earlier. He reached the bank of the river and went in search of his companions. On the way, he met with Niṣṭhūraka. In the course of their talk, Niṣṭhūraka informed Śrīdatta that, Vallabhaśkti passed away and Vikdramaśakti was then ruling over the country. The new king had killed Kālanemi and was on the look-out for murdering Śrīdatta. Both of them resumed their journey and when they reached Ujjayinī, they met with the rest of their friends. She had lost her way while going to the land of Mālava. Śrīdatta and Niṣṭhūraka walked in the company of that woman and at last they arrived at a deserted city. They spent the night in that city. During the night when Śrīdatta happened to wake up, he saw to his horror, that the woman had killed his friend Nisṭhūraka and was eating his flesh. Śrīdatta at once drew his sword and caught hold of her hair and was about to cut off her head when she was transformed into a Rākṣasa woman. She prayed to him not to kill her and told him her story. She had become a Rākṣasa woman by a curse. Long ago Viśvāmitra did *tapas* to obtain Kubera's place. At that time Kubera sent her to break Viśvāmitra's *tapas*. Since she failed in her

attempts to attract him by her charms, she tried to subdue him by assuming the form of a terrible monster. The sage thereupon cursed her to become a Rākṣasa woman with that figure. He declared that the curse would be lifted when Śrīdatta grasped her hair. She added that she had been killing and eating the inhabitants of that city for a long time and that explained why the city had become deserted. Now that she was liberated from the curse, she asked Śrīdatta what boon he wished to have.

He replied that he only wanted his friend to be restored to life. After reviving, Niṣṭhūraka, she disappeared. Early next morning they reached Ujjayinī. There, they met their old friends, Bāhuśālī and others. Śrīdatta described to them his experiences after sinking in the Gaṅgā.

Later, once when Śrīdatta went to a festival, he happened to meet Mṛgāṅkavatī, daughter of a King named Śrībimbaki. They fell in love with each other. When she left the place, Śrīdatta felt very much depressed. Bāhuśālī and others also knew about it. They offered to take him to Mṛgāṅkavatī. But just then she fell down unconscious, bitten by a snake. Śrīdatta soon restored her with the help of the magic ring which Vidyutprabhā had given him earlier. After that he returned with his friends to Bāhuśālī's house, leaving behind the ring with Mṛgāṅkavatī. The king who was deeply grateful for the cure of his daughter sent plenty of wealth and gold to Śrīdatta. But Śrīdatta gave all of them to Bāhuśālī's father. He was always doting on Mṛgāṅkavatī and was much pained at his separation from her. At this stage, the princess's favourite maid came to him on the pretext of returning the magic ring and informed him that Mṛgāṅkavatī was also pining for him and was even prepared to die for his sake. Śrīdatta sent her back with a secret message of love and cheer. After that in consultation with his friends he made a plan to take the princess secretly to Mathurāpurī. On the next day, Bāhuśālī with there of his friends left for Mathurā pretending to go there for trade. He made all arrangements on the way for trade. He made all arrangements on the way for the secret conveyance of the princess. That night, Śrīdatta sent a woman and her daughter to the palace after making them senseless with heavy drink and arranged for their sleeping there. As directed by Śrīdatta, Bhāvanika set the palace on fire and slipped out of the building with the princess. Śrīdatta sent them at once to Mathurāpari. The woman and her daughter who were burnt alive in the palace were supposed to be the made and the princess. Śrīdatta set out to Mathurā to meet Mṛgāṅkavatī. On the way he saw several evil omens. On arrival at Vindhyavana, he saw his friends lying helpless, after having been severely beaten up by unknown enemies. They informed him that a stranger leading a powerful army overpowered them and galloped away on horseback, taking the princess with him.

Śrīdatta immediately started in pursuit of the unknown enemy. Shortly after, he caught sight of the army led by a Kṣatriya prince who was taking Mṛgāṅkavatī on horseback with him. After a fierce fight, Śrīdatta rescued the princess from the youth, captured his horse and rode on it with her towards his friends. When they had gone a short distance, the horse which had been wounded in the battle, fell dead on the way. At that time he went in search of water to quench their thirst, leaving Mṛgāṅkavatī at the spot. By the time he returned, with water, the sun had set. So he lost his way and wandered about in the forest till day-break when he reached the place where he had left Mṛgāṇkavatī. But she was not seen anywhere there. To get a better view of the neighbourhood in the hope of finding her, he climbed to the top of a tree

near by, after placing his sword on the ground. Just then a hunter named Śabara came that way and took up Śrīdatta's sword. Śrīdatta saw this, but he got down from the tree and instead of attacking him, merely asked him whether he knew about the whereabouts of Mṛgāṅkavatī. To this Śabara said that he thought that she had reached his cottage and asked Śrīdatta to accompany his followers to the cottage. He also offered to go with him and promised to return his sword after reaching there.

Śrīdatta reached the cottage with them. Being utterly exhauste, he fell into a deep slumber. When he woke up he found that his legs were chained together. While he was lying thus, a woman Mocanikā approached him and said:—"Why did you come here to court death? Śabara has now gone out on some business. As soon as he returns he will offer you as a sacrifice to Bhadrakālī. It is for that purpose that he has brought you here and put in chains. But there is yet one way of escape for you. This Śabara has a very beautiful daughter. She has fallen in love with you. If you marry her everything will turn out well."

For his own safety, Śrīdatta married Śabara's daughter according to the Gāndharva method. Shortly after, she became pregnant. Her maid Mocanikā informed her mother all about it. That kind and affectionate mother came to Śrīdatta and said : "Śabara is a very cruel man. If he comes to know of this, he will never forgive you. Therefore, you must leave the place at once, but you should never forget my daughter." With these words she took leave of him. Śrīdatta disclosed the story of that sword to her and started on his journey again, in search of Mrgāṅkavatī. From a hunter whom he happened to meet on the way, he came to know that she was living in a place called Nāgasthala near Mathurā, under the protection of Viśvadatta a Brāhmaṇa.

Śrīdatta at once went to Viśvadatta's house and made enquries about his wife Viśvadatta's infrmed him that he had entrusted her with a Brāhmaṇa who was the minister and priest of King Śūrasena. He suggested that Śrīdatta should stay with him that day and they could proceed to Śūrasena's place next morning.

Śrīdatta accordingly stayed there and started for Mathurā at day-break on the next day. On the way he took bath in a tank just outside the city. While bathing he happened to get a silk cloth and a necklace of beads from the bed of the tank. After his bath, he entered the city with the silk and necklace. Mistaking him for a theif, the police arrested him. Really the silk and necklace had been hidden in the tank by thieves. Śrīdatta was produced before the king with the stolen articles. The king condemned him to death. Mṛgāṅkavatī who was starying in the custody of the minister happened to see Śrīdatta being taken to the place of execution. She immediately ran up to the minister and told him that Śrīdatta was her husband. When the king came to know it, he ordered him to be brought back to the palace. As soon as Śrīdatta saw the minister, he felt certain doubts about his identity. The minsiter had a striking resemblance to his father's brother Vigatabhaya who had left home years ago. His doubts were confirmed when the minister revealed his identity and the two embraced each other after their long separation. Śrīdatta narrated the whole story of his sufferings and misfortunes beginning from the murder of Kālanemi up to that time. On hearing his tragic story, the minister burst into tears and told him that he had received a boon from a Yakṣī by which he had obtained 5000 horses and plenty of wealth. All this he gave to Śrīdatta and his wife.

The king of that country had a daughter. Śrīdatta's next plan was to marry her also. Vigatabhaya gave him the necessary help. The minister took her with Śrīdatta and his friends on the pretext of offering worship at the temple in Avantī. They had to encounter a band of robbers on the Vindhya mountain. Śrīdatta was overpowered and the robbers plundered all their wealth. Vigatabhaya and others were captured. Śrīdatta was taken to be sacrificed to Bhadrakālī. When he was about to be sacrificed, his wife, the daughter of Śabara arrived there with her son. It was within the territory of Śrīcaṇḍa. She stopped the robber from performing the sacrifice and returned to her own house with Śrīdatta. The Caṇḍāla band took Vigatabhaya and others to Śrīdatta and they were released. After the death of King Śabara, Śrīdatta became the king of that wood. He got back his sword Mṛgāṅkaka. He married the duaghter of Śūrasena. Śrīdatta's freinds also came there. All of them joined together and killed Vikramaśakti in a battle. After that Śrīdatta was crowned king of the whole country up to the ocean.

SṚṢTI (CREATION)

The Indian theory of creation is given below :

(The three attributes). The base of the universe is the set of the three attributes. They are Sattva (purity), Rajas (passion) and Tamas (inertia). Only things which could be seen, possess these three attributes. Things which could be seen are perishable. The indestructible could not be seen. Shape or form is an attribute. God has no form. God has no form. So God is without attributes. The God devoid of attribute can be realised by by knowledge, but cannot be seen with the ordinary eyes. The three attributes have a power each. Knowledge is the power of Sattva, activity, the power of Rajas and reason the power of Tamas.

From the divine power of Tamas, five senses came into being, such, touch, form, taste and smell. Sound is the attribute of ether; touch, the attribute of air; form, the attribute of fire; taste, the attribute of water; and smell, the attribute of earth. These are the minute senses or essentials. These five senses having the divine powers, joined together with the five minute essentials, make up the attribute of Tamas.

From the attribute of Sattva having the power of knowledge, the ten essentials, such as air, the Sun, Pāśī (Varuṇa) two Aśvinī-gods, Candra (Moon), Brahmā, Rudra, Kṣetrajña and mind, came into being. From these essentials the formation of five matters took place. They are the five elements. When vigour enters the quintupled elements, egoism is given a form. This vigour with perceptible body is called Ādi Nārāyaṇa (Primordial Nārāyaṇa). Anyhow, quintupled elements will be bright with firm attributes. Ether has the attribute of sound only. Air has the attributes of sound and touch. Fire has the three attributes of sound, touch and form. Water has the four attributes of sound, touch, form and taste, and earth has the five attributes of sound, touch, form, taste and smell. The variegated expression of these five elements is called the universe. It is stated in Devī Bhāgavata, Skandha 3, that the number of species of living beings found in the universe is eighty-four lakhs.

It has been mentioned in the last section how the three attributes came into existence and how the five elements originated from the three attributes and how vigour or energy acted upon the five elements and Ādi Nārāyaṇa or Viṣṇu came into being. In this section the birth of the three divine figures is being dealt with.

In the known beginning, on the surface of the wide waters, covering the universe made of the five elements, Mahāviṣṇu lay on a banyan tree, as a child. "Who am I? How was I made, and what for? What have I to do?", and so one were the thoughts of the child. Instantly a voice from the ether fell into his ears saying, "I am everything. There is nothing eternal except me." Mahāviṣṇu lay contemplating on the voice he heard, when Mahādevī appeared before Mahāviṣṇu and said thus:—"Lo! Mahāviṣṇu! Whenever the universe required creation, preservation and destruction, by the potentiality of the Omnipotence or the Brahman with no attributes, you too had taken origin. Understand that the Omnipotence is beyond attributes. We all are within the purview of attributes. Your attribute mainly is Sattva. From your navel, will be born Brahmā with Rajas as his main attribute and from the forehead of that Brahmā, Śiva with Tamas as his main attribute will be born. By the power of penance, Brahmā will acquire the power of creation and with the help of the attribute of *rajas*, he will create a world of the clour of blood. You will be protector and preserver of that world, and at the end of the Kalpa (world-age) Śiva will destroy that world. I am that power of purity, which stands as help and assistance to you in creation." Accordingly, Brahmā was born from the navel of Viṣṇu and Śiva was born from the forehead of Brahmā. (Devī Bhāgavata, Skandha 1).

After the birth of the Trinity, while Brahmā was contemplating on creation, some creations of the attribute of Tamas originated from him unknowingly. It was Avidyā (Ignorance), having inertia, desire, great desire, darkness and great darkness as its five branches. That five kinds of immovables without the power of knowledge or brightness in and out alike, and with souls covered with darkness, originated. As these immovables are said to be prominent, the creation of them is called prominent creation. These are called Sprouts (Udbhids). Seeing that this creation was not sufficient, the god again sat in contemplation. This time animals having horizontal back bones and organs of sense were created. They were called tiryksrotas, as they walked horizontally. They, such as cow etc. are having more of the attributes of darkness and less of knowledge. They traverse wrong paths due to lack of knowledge though they think otherwise. Egoism, pride and twenty-eight kinds of incapacities are their qualities. Though they possess knowledge inwardly they do not know each other. Thinking that this creation also was not sufficient, Brahmā again engaged himself in contemplation, and there came out another creation. It was called 'Ūrddhvasrotas' (flowing upwards). This third creation having the attribute mainly of Sattva moved in a lofty level. Those who were born in this creation, desired for comfort and pleasure and were with the light of knowledge inwardly and outwardly. When the third creation called Devasṛṣṭi (creation of gods) originated from Brahmā he grew happy and contented.

Even after creating thus much, Brahmā did not feel satisfaction. So he made the creation of 'Arvāksrotas' (moving downwards). The creatures of this group were having the attributes of Sattva, Rajas and Tamas in an advanced degree. So they are miserable and full of activity. They are human beings.

Thus, having completed the creation of Udbhids (Sprouts), Tiryaks (animals) and Arvāks (human beings) Brahmā passed on to the creation of heavenly beings. (Viṣṇu Purāṇa, Aṁśa 1; Chapter 5).

Night, Day, Evening, Morning. After this Brahmā again sat in contemplation for water-

creation which is the creation of Devas, Asuras, Pitṛs and Manusyas (Gods, Demons, the Manes and Man). As he was sitting in contemplation, the attributes of Tamas (inertia) advanced in him and the *asuras* (demons) were born from his loins. Then Brahmā discarded the figure of Tamas in him. That discarded figure of darkness became the night. Next, from the face of Brahmā, the Devas (gods) were born. They were having the attributes of Sattva (purity). Brahmā discarded that figure of purity also. That figure become the bright day. So the *asuras* are powerful in the night and the Devas are powerful in the day. After this, the manes were born form Brahmā. They were also discarded. They became the evening between the day and night. Then Brahmā assumed the figure having the attribute of Rajas. From this, man, who was having more of the attribute of *rajas* was born. Brahmā discarded that figure also. It become a very shining thing which is called the Dawn. So men are powerful in the dawn and the manes are powerful in the evening. The four creations of Day, Night, Evening and the Dawn considered to be the bodies of Brahmā. (Viṣṇu Purāṇa, Aṁśa 1, Chapter 5).

Tāksasas (Giants), Yakṣas (Demi-gods), Serpents, Devīls, Gandharvas Brahmā again assumed another figure having the attribute of Rajas. Due to this Brahmā felt hungry. Along with hunger desire also grew in him. Then the Prajāpati (Lord of Emanation) sat in the darkness and created some creatures which were very hungry. Uncouth with plenty of hair on the face, they ran towards Brahmā. Of them those who said, 'don't do so, save him' became Rākṣasa (giants). Those who said "We will eat him", became Yakṣas. (demi-gods). Because of Yakṣaṇa (Bhaksaṇa-Food), they got the name Yakṣa. Because of the dislike at seeing these creatures the hair had fallen from the head of Brahmā. They crept back again into his head. Because they did 'sarpaṇa' (creeping up) they were called sarpas (serpents) and as they were 'Hīna' (fallen) they were called Ahis (serpents). After this the Lord of creation became very angry and created some creatures. Because of their colour which was a mingling of red and black, they were horrible and they became piśitāśanas (those who eat flesh). Then Brahmā began to sing and from his body the Gnadharvas were born. Because they did 'dhayana' (Appreciate) of 'go' (word) when they were born, they were called Gandharvas.

After creating all these creatures, Brahamā created birds, from his 'vayas' (strength), as free agents, according to their actions in the previous lives. Then Brahmā created sheep from his breast and goats from his face. From his stomach and flanks he created cows, and from his legs he created other creatures such as the horse, elephant, donkey, wild bull, deer, camel, mule, antelope etc. He created plants bearing fruits and bulbs from his hairs. Though Brahmā had created vegetables and animals at the beginning of the Kalpa (world-age), they came to be properly used in sacrifices only from Tretāyuga (one of the four ages) The animals such as the cow, sheep, goat, horse, mule and donkey are called domestic animals and flesh-eaters such as the leopard, animals with forked hoof such as the wild bull, elephant, monkey, birds, and other animals and reptiles, are included in the word 'wild animals'.

After having completed creation of the things menticned above, the Prajāpati created from his face looking to the east, the Vedic metre Gāyatrī, Ṛgveda, Trivṛtstoma, the sāma song called Rathantara and the sacrifice called Agniṣṭoma; from his face fooking to the south, Yajurveda, the Vedic metere Traiṣṭubha, Pañcadaśa stoma. Bṛhatsāma and the sacrifice Uktha; from his face looking to the west, Sāmaveda, the Vedic metre Jagatī, Saptadaśastoma,

Vairūpasāma and the sacrifice Atirātra. Thus all the creatures lofty and lower originated from the body of Brahmā. After having created Devas, Asuras, the manes and men, Brahmā again at the beginning of the world age, created Yakṣas, Devīls, Gandharvas, celestial maids, Naras, Kinnaras, Rakṣas, cows, birds, animals, serpents etc. such as have long life and short life, movable and immovable, that we see in the world. Creatures which are created again and again do perform functions which creatures of their kind had been doing previously. Habits of killing or not killing, kindness or cruelty, righteousness or evil, truth or falsehood are adopted by them as becoming to their kind in previous lives. It was Brahmā who had created the uses and differences seen in the sense organs, elements and bodies. Brahmā took from the Vedic voice the shape, form, name, activities etc. of various creatures such as the Devas, etc. and allotted them to each particular kind. So also he allotted names, work etc. to hermits as seen in the Vedas.

When Brahmā saw that the subjects he had created, did not flourish, he created first the Sanaka brothers and the mental sons of Bhṛgu, Pulastya, Pulaha, Kratu, Aṅgiras, Marīci, Dakṣa, Atri and Vasiṣṭha, and gave these nine the name Prajāpatis (Lords of Emanation). Then he created nine women named Khyāti, Bhūti, Sambhūti, Kṣamā, Prīti, Sannati, Ūrjā, Anasūyā and Prasūti and gave in marriage Khyāti to Bhṛgu, Bhūti to Pulastya, Sambhūti to Pulaha, Kṣamā to Kratu, Prīti to Aṅgiras, Sannati to Marīci, Ūrjā to Dakṣa, Anasūyā to Atri and Prasūti to Vasiṣṭha. The great hermits such as Sanandana and the others created before the Prajāpatis, were not desirous of propagation as they were wise sages who had renounced all attachments and who had been indifferent. When Brahmā saw that they were not mindful about producing subjects he grew angry. (It was from the middle of the eye brows which were curved by his fury, that Śiva, one of the three divine figures was born). After this, Brahmā appointed Svāyambhuva, who originated from himself, and was of the same shape, as the first Manu for the protection of the subject. This divine Manu Svāyambhuva took his sister Śatarūpā as wife. Two sons named Priyavrata and Uttānapāda and two daughters named Prasūti and Ākūti were born to them. Of the two daughters Prasūti was given to Prajāpati Daksa and Ākūti to Prajāpati Ruci. A son named Yajña and a daughter named Daksiṇā were born as twins to Prajāpati Ruci. Twelve sons were born to Yajña by Daksiṇā. They were Devas named the Yamas of the Manvantara of Svāyambhuva. Daksa begot twenty-four daughters of Prasūti. They were Śraddhā, Lakṣmī, Dhṛti, Tusṭi, Medhā, Pusṭi, Kriyā, Buddhi, Lajjā, Vapus, Śānti, Siddhi, Kīrti, Khyāti, Satī, Sambhūti, Smṛti, Prīti, Ksamā, Santati, Anasūyā, Ūjrā, Svāhā and Svadhā. Of these the first thirteen were given to Dharmadeva as wives. Of the remaining daughters, Khyāti became the wife of Bhṛgu, Satī, the wife of Bhṛgu, Satī, the wife of Śiva, Sambhūti of Marīci, Smṛti, of Aṅgiras, Prīti of Pulastya, Ksamā of Pulaha, Santati of Kratu, Anasūyā of Atri, Ūrjā of Vasiṣṭha, Svāhā of Agni, and Svadhā of the manes. (Viṣṇu Purāṇa, Aṁśa 1; Chapter 7).

To Prajāpati Bhṛgu, Lakṣmī who became the wife of Viṣnu and two sons named Dhātā and Vidhātā were born by Khyāti. These two married Āyati and Niyati the two daughters of Meru. To the two couples two sons named Prāṇa and Mṛkaṇḍu were born. From Mṛkaṇḍu, Mārkaṇḍeya was born, and from Mārkaṇḍeya, Vedaśiras was born. To Prāṇa a son named Dyutimān and to him a son named Rājavān was born. From this Rājavān the Bhṛgu dynasty grew up.

Sambhūti the wife of Marīci gave birth to a son named Paurṇamāsa. To Aṅgiras four daughters named Sinīvālī, Kuhū, Rākā and Anumati were born by Smṛti. Three sinless sons named Candra, Durvāsas and Dattātreya were born to Atri by Anasūyā. Of them Dattātreya was a hermit. A son named Dattoli was born to Pulastya by Pratīti (Prīti). That Dattoli was the Agstya of Svāyambhuva Manvantara. Ksamā the wife of Pulaha gave birth to three sons named Kardama, Urvarīyān and Sahisṇu. Santati the wife of Kratu, gave birth to sixty thousand hermits called Bālakhilyas. Seven sons named Rajas, Gotra, Ūrdhvabāhu, Savana, Anagha, Sutapas and Śukra were born to Vasiṣṭha by his wife Ūrjā. These sons were the seven hermits of the third Manvantara. Three bright sons Pāvaka Pavamāna and Śuci were born to god Agni (fire) by his wife Svāhā. Forty-five sons were born to them. (Viṣṇu Purāṇa, Aṁśa 1, Chapter 10).

Living things. Creations of Sprouts, animals, Men, Devas, Dānavās and so on have been dealt with. But all these creations were pertaining to the world of gods. Sprouts and animals were born in the earth only from Prajāpati Kaśyapa, the son of Marīci.

Prajāpati Kaśyapa married Aditi, Diti, Danu, Kālikā, Tāmrā, Krodhavaśā, Manu and Analā, the eight duaghters of Daksa. From Aditi, the Devas, Ādityas, Vasus and the Rudras were born. Daityas were born from Diti and Dānavas from Danu. The Asuras Naraka and Kāla were born to Kālika. Five daughters named Krauñcī, Bhāsī, Śyenī, Dhṛtarāṣṭrī and Śukī were born to Tāmrā. Owls were born from Krauñcī. Bhāsī gave birth to the Bhāsas. Hawks and Vultures were born form Śyenī; Swans, geese and ruddy geese were born from Dhṛtarāṣṭrī. Natā was born from Śukī and Vinatā was born from Natā. Ten daughters named Mṛgī, Mṛgamandā, Harī, Bhadramatā, Mātaṅgī, Śārdūlī Śvetā, Surabhi, Surasā and Kadrū, were born to Krodhavaśā. Mṛgī gave birth to animals. From Mṛgamandā, bears, youngs deer and Bos grunniens were born. Lions and monkeys were the sons of Harī. A daughter named Irāvatī was born to Bhadramatā. Airāvata was the son of Irāvatī was born Bhadramatā. Airāvata was the son of Irāvatī. Elephants were born from Mātaṅgī. Tigers were born from Śārdūlī. The eight elephants supporting the globe were born from Śvetā. Two daughters named Rohiṇī and Gandharvī were born to Surabhi. Cattle were bron from Rohiṇī, and horses were born from Gandharvī. Surasā gave birth to Nāgas (serpents) and Kadrū gave birth to Uragas (reptiles). Men were born from Manu. The trees were born from Analā. Garuḍa and Aruṇa were born from Vinatā. Sampāti and Jaṭāyu were the sons of Aruṇa. (Vālmīki Rāmāyaṇa, Araṇya Kāṇḍa, Sarga 14).

(Facts about creation seen in various Purāṇas do not agree with each other. This easy is based on facts gathered from various Purāṇas. So disagreements may occur in it.)

ŚRUTAŚRAVAS

A Maharsi. He had a son named Somaśravas. There is the following story in Mahābhārata, Ādi Parva, Chapter 3, about the way in which these two sages came to be associated with King Janamejaya.

Janamejaya, son of Parīksit, alongwith his brothers performed an elaborate Yāga at Kurukṣetra. His three brothers were Śrutasena, Ugrasena and Bhīmasena. While they were performing the Yāga, a dog which was the son of Saramā came there. Janamejaya's brothers

attacked the dog without any provocation. Saramā became angry and she cursed Janamejaya. The curse frightened him. After the Yāga he reached Hastināpura and went out in search of a priest who would be able to liberate him from the curse.

Once, as he was returning from a hunt, he happened to come across and āśrama within his country. A sage named Śrutaśravas lived there. He had a son named Somaśravas. Janamejaya invited Somaśravas to be his priest. At that time Śrutaśravas said to him: "This my son was born to a serpent-woman and he is endowed with the power of my austerity. He is capable of releasing you from all sins except "Mahādevakṛtyā". If a Brāhmaṇa prays to him for anything, the prayer would be fulfilled. If you can set it right, you may take him with you."

Janamejaya agreed and took Śomaśravas with him to the palace. He made him priest and completed the Yāga. Mahābhārata, Ādi Parva, Chapter 58 states that Śrutaśravas was also a member of Janamejaya's Yāga. He was among the sages who attained Siddhi (super-human powers) by performing tapas.

ŚRUTĀYUS

A Kṣatriy king. He was born from a portion of the Daitya, Krodhavaśa. We get the following details about him from Mahābhārata :

(i) Śrutāyus was the re-birth of Krodhavaśa, the Daitya. (M.B. Ādi Parva, Chapter 67, Verse 64).

(ii) Śrutāyus, who was a Mahāratha (a great warrior) was present at the Svayaṁvara of Draupadī. (M.B. Ādi Parva, Chapter 185, Verse 21).

(iii) This Śrutāyus was a member of Yudhiṣṭhira's assembly. (M.B. Sabhā Parva, Chapter 4, Verse 28).

(iv) On the first day of Bhārata battle, there was a clash between Śrutāyus and Irāvān. (M.B. Bhīṣma Parva, Chapter 59, Verse 69).

(v) He was the King of Ambaṣṭha country. In the Bhārata battle he enccuntered Arjuna. (M.B. Bhīṣma Parva, Chapter 59, Verse 75).

(vi) It was this Śrutāyus who stood in the middle portion of the Krauñca Vyūha formed by Bhīṣma in the above battle. (M.B. Bhīṣma Parva, Chapter 75, Verse 22).

(vii) Yudhiṣṭhira defeated Śrutāyus. (M.B. Bhīṣma Parva, Chapter 84, Verse 1).

(viii) At Kurukṣetra, Arjuna killed Śrutāyus in the battle. Arjuna had to fight a fierce battle in order to kill Śrutāyus. (M.B. Droṇa Parva, Chapter 98).

STRĪ

In both Hindu and Christian scriptures, the story about the origin of woman appears to be similar. It is stated in Manusmṛti, Chapter 1, Verse 32, that Brahmā divided his body into two and made one part male and the other part female and the male embraced the female, from which union was born the Virāṭpurusa.

Dvidhā kṛtvātmano deha-
mardhena pursosbhavat /
Ardhena nārī tasāṁ sa
Virājamasṛjat prabhiḥ //

In the book of Genesis in the Bible, the origin of the first woman is given. It is somewhat similar to the one given above. God created Adam as the first man. God caused a deep sleep to fall upon Adam. Then he took a rib from Adam, made a woman with it, and gave that woman, who was called Eve, to Adam as wife.

A story as given below occurs in Devī Purāṇa, which states how woman acquired fascination. Once Indra prohibited Aśvinīdevas from drinking the liquor called Soma. They complained to the hermit Cyavana, who agreed to recover for them the lost right, for which purpose he began a sacrifice. Indra caused obstruction to the sacrifice. Instantly by the power of Cyavana, an Asura named Mada rose up from the sacrificial fire. Finally Indra begged the hermit for pardon. Cyavana divided the *asura* into four parts and placed one portion in gambling, one portion in hunting, the third portion in liquor and the fourth part in woman. Thenceforward woman began to have fascination.

The following is the place in society of women in ancient days, according to Manu. Husband or relatives should give women no freedom. Even if they became immoral, they should be kept under the control of men. As woman has to be under the protection of father in childhood, under the protection of husband in youth and under the protection son in old age, she does not deserve freedom at any time.

"Pitā raksati kaumāre
Bhartā raksati yauvane /
Raksanti sthāvire putrāḥ
Na strī svātantryamarhati."

The father who does not give his daughter to a suitable husband before she attains puberty, the husband who does not engage in coition with his wife after puberty, and the son who does not support his mother after the death of her husband, are men of mean character.

SUBĀHU

A Cola King. A great devotee of Viṣṇu, the King performed many yajñas. Though he lived according to the spiritual advice of his preceptor Jaimini he was denied the sight of Viṣṇu. Ultimately Subāhu and his queen attained heaven as they listened to Vijvala, their second son, reciting hymns addressed to Vāsudeva. (Padma Purāṇa, Bhūmi Khaṇḍa, Chapter 94).

Though Subāhu and his queen worshipped Viṣṇu for a long time in the Ānanda forest, the lord did not appear to them. Ultimately they forsook their bodies in the forest and after a very long walk came to the abode of Munis. The king queried them as to why he failed to see Viṣṇu though he performed penance for a very long time. The King and queen were done up due to hunger and thirst and the *muṇis* asked them to return to Ānandāśrama and eat the corpses left there. While they were accordingly eating the corpses, Vijvala questioned Kuñjala a bird which lived nearby, why his parents were eating dead bodies. The bird answered that when the king and queen had recited the praises of Vāsudeva they would see Viṣṇu. It also taught Vijvala songs in praise of Viṣṇu. After having studied the songs, Vijvala went and sat on a tree at *ānandāśrama* and sang the songs. Subāhu and his queen repeated them and immediately Viṣṇu appeared before them and conducted them to heaven.

ŚUBHADATTA

A wood-cutter who lived in Pataliputra.

Subhadatta earned his living by cutting wood in the forest and selling it for fuel. One day, while cutting wood in the forest he saw four Yakṣas by chance. When he understood from their dress and bearing that they were divine beings, Subhadatta was frightened. The Yakṣas spoke to him and when they came to know that he was poor, they engaged him as their servant. Subhadatta served them with devotion. When it was time for their meal they pointed to him a pot and asked him to serve them food from it. But when Subhadatta saw the pot empty, he was confused. The Yakṣas, with an amused smile asked him to put his hand into the pot and assured him that he would get anything he wished to get from it.

Subhadatta accordingly took out all the things they wanted from it and served them. They took their food and were satisfied. A few days passed in this way and then Subhadatta began to think of his family. The Yakṣas underestood that he was longing to return home. So they allowed him to go after getting whatever boon he wished to ask them. Subhadatta asked for that magic pot which would supply whatever he wanted. On hearing it the Yakṣas told him that he would not be able to keep that pot and that if it was broken everything would be lost. So they advised him to ask them something else. But Subhadatta was not prepared to accept their advice. At last they gave him the magic pot.

Subhadatta reached home happily with the pot. He told the whole story to his people at home. His neighbours grew suspicious when he stopped going to the forest to cut trees, after he returned with the pot. To their enquiries about it, he replied haughtily and informated them of his good luck. One day in his frantic joy, he danced, carrying the pot on his head and as ill-luck would have it, he slipped his foot and fell down. The pot crashed to the ground and was broken to pieces. So he was forced to become the wood-cutter again. (Kathāsaritsāgara, Śaktiyaśolambaka, Taraṅga 1).

SUBHADRĀ (Sister of Śrī Kṛṣṇa.)

Subhadra was the daughter of Vasudeva by his wife Devakī. She had two brothers, Kṛṣṇa and Sāraṇa and she was her father's pet child.

During his one year's pilgrimage Arjuna, after visiting various holy places, came at last to Prabhāsa Tīrtha in the plains of the western mountain. He met Gada there who described to him the unique beauty of Subhadra. The description evoked in him the desire to marry her for which purpose he assumed the form of a Sannyāsin and sitting under a tree thought about Śrī Kṛṣṇa who understood the fact while lying on the bed with Satyabhāmā and immediately he began laughing. Asked for the reason for his laughing thus, Śrī Kṛṣṇa told her about Arjuna thinking about him, etc., Kṛṣṇa then went to Arjuna and questioned him about the reason for his pilgrimage and the later explained the circumstances of it. They then went to the Raivata mountain where Arjuna revealed to Kṛṣṇa his desire to marry Subhadra. Kṛṣṇa agreed and, after leaving Arjuna at the mountain, returned to Dvārakā.

Within a few days the Yādavas celebrated a festival at Raivata attended by prominent leaders like Balabhadra, Ugrasena, Pradyumna, Śrī Kṛṣṇa and others. The sight of Subhadra among them evoked uncontrollable love in Arjuna who asked Kṛṣṇa secretly about the means

for him to marry Subhadra. Kṛṣṇa answered him thus: "Svayaṁvara (marriage by self choice by a woman) is ordained for Kṣatriyas. But, how would we know whom Subhadra loves. Abduction also is ordained for Kṣatriyas. So you abduct Subhadra."

Arjuna immediately sent word about the matter through emissaries to Indraprastha. After the festival at Raivata was over, Subhadra returned to Dvārakā. As for Arjuna, he sat on a rock in the forest thinking about Subhadra when Yādava heroes like Bala, Sāmba, Sāraṇa, Pradyumna and Gada came that way by chance. They saluted the Sannyāsin (Arjuna) and after blessing them he made them sit on the rock around him and related to them various stories. Then Yadavas felt great respect for the Sannyāsin and invited him and took him to Dwaraka. Kṛṣṇa and others arranged for the stay of the Sannyāsin, who pretended to spend Cāturmāsya there. he was to be fed from Subhadrā's house and the Sannyāsin was overwhelmed with joy.

As days passed on thus, Arjuna grew more and more sick with love. Subhadrā felt unbounded affection for him. She heard from him many stories about the valiant Pandava, Arjuna. When he was convinced that Subhadra cherished strong love for him, Arjuna revealed the truth about him. When he told her that he, the fake Sannyāsin, was really Arjuna who was living there without the knowledge of his mother and brothers, Subhadra bent down her head in shyness.

Subhadra's wedding wad decided to be held on the twelfth day from that date. Balabhadra and Uddhava both of them short-tempered, were not informed about the decision. Śrī Kṛṣṇa took the lead in making preparations for the wedding and he saw Subhadra and gave all good wishes.

Many of the Yādava chiefs wanted Subhadra to be wedded to Duryodhana, a disciple of Balabhadra and against this desire of theirs Subhadrā and Arjuna together drove themselves away in a chariot through lines of people and this created a stir among the Yādavas. But, Kṛṣṇa pacified them all.

Other information.

(i) Later on, the wedding of Subhadra with Arjuna was duly consecrated.

(ii) Arjuna came to Indraprastha with Subhadra disguised as a Gopī. Many costly things, by way of Subhadra's dowry, were duly sent from Dwaraka to Indraprastha.

(iii) A son named Abhimanyu was born to the couple.

(iv) During the period of the 'forest life' of the Pandavas Subhadra and her son lived with Kṛṣṇa at Dwaraka.

(v) Subhadra too was present at the wedding of Abhimanyu at Upaplavyanagara.

(vi) When Abhimanyu was killed in the great war, Subhadra wept before Kṛṣṇa.

(vii) Following the death of Abhimanyu Subhadra returned with Kṛṣṇa to Dwaraka.

(viii) Remembering about Abhimanyu's death Subhadra swooned. (Aśvamedha Parva Chapter 61, Verse 4).

(ix) She went from Dwaraka to Hastināpura to attend the Aśvamedha yajna performed by Yudhiṣṭhira.

(x) Subhadra joined her co-wives Ulūpī and Citrāṅgadā and embraced them.

(xi) Following the death of Abhimanyu Subhadra spent her days in sad silence.

SUBRAHMAṆYA (Son of Śiva.)

A son named Vajrāṅga was born to Kaśyapaprajāpati by his wife Danu and he married a

girl called Varāṅgī. Vajrāṇga performed penance to Brahmā so that he might shed his *āsuric* aspect. When he came out of his penance, Varāṅgī was missing and he wandered about the forest in search of her. Finally he saw Varāṅgī crying under a tree. When he asked her the reason for her weeping, she told him about harassments by Brahmā during the thousand years when Vajrāṇga and immersed in trance. Indra one day threw about the vessels used by her in worship, appearing before her in the guise, of a monkey; on another occasion he threatened her in the form of a lion and on a third occassion he came disguised as a snake and bit on her legs. Very much grieved over the story Vajrāṅga again took to penance with the grim determination to punish Indra and when Brahmā appeared before him he prayed for the boon of a son who would surpass the Devas including Indra in prowess. Brahmā granted him the boon. Varāṅgī delivered a son twelve months after the boon. The child was christened Tārakāsura.

Tārakāsura, as a child, began practising penance and Brahmā duly appeared before him and granted him the boon that if he were to die, he would die at the hands of a child only seven days old. Haughty over the boon Tārakāsura very soon conquered the three worlds. The *devas* found no means to suppress the asura. Children would not be born to them and there was a reason for it. Once Śiva and Pārvatī started the martial act and it did not come to a close even after a hundred divya-years, with the result that the world shook like anything. Frightened at this the Devas requested Śiva to stop the act and he obliged them. Then he asked them who would bear the semen which had been discharged and they replied, "Let earth itself bear the semen." Accordingly it was discharged on the earth. It filled and over-flowed forests and mountains. What next was the problem. Ultimately the Devas asked Agni (fire) to consume it. When Agni consumed and burnt it down absolutely, the ashes thereof formed into a white hill and it became a forest.

Pārvatī did not at all relish the action of the *devas* and spoke to them thus: "You prevented my sexual inter course entered into with the desire to have a son. Therefore, in future you will not have children by your wives." Pārvatī cursed the earth also as follows: "You will became one of various forms and also a wife to many people. You, who prevented me from having a son, will not enjoy happiness from children." (Vālmīki Rāmāyaṇa, Bālakāṇḍa, Canto 36).

Tārakāsura could be killed only by a child not more than seven days old and the Devas realised that such a child could be begot only by Śiva. It was the occasion when Śiva was lamenting over the death of Satī and Pārvatī was doing penance to secure Śiva as hundred. None could stir Śiva immersed in deep meditation and the Devas entrusted the responsibility for it to Kāmadeva. Not only did Kāma not succeed in the endeavour but also he got reduced to ashes by the fire from Śiva's eyes. When Pārvatī's penance reached its climax Śiva appeared before her and wedded her.

Because of the power of Śiva's semen consumed by Agni, his glow began getting diminished. Agni complained of it to the Devas who sent him over to Brahmā. On his way to Brahmā Agni met Gaṅgādevī whom he told thus: "I can in no way bear this semen of Śiva and if I get rid of it, it will burn the entire world. So, you please take charge of it so that you will have a noble Son. Gaṅgā's reply to this was simply to ask Agni to throw the semen into her waters and Agni did so. As the semen had remained with Agni for nearly 5000 years, his flesh, blood hair, eye etc. had become golden in colour and hence Agni came to be called from that

day onwards Hiraṇyaretas.

Time passed by and the semen of Śiva became a burden to Gaṅgā. She complained about that to Brahmā. Brahmā asked her from whom she had received the semen. Gaṅgā detailed her story to him and concluded by saying that though it was 5000 years since Śiva's semen was put into her, she did not deliver yet. Then Brahmā told her as follows: "You go to the Udaya mountain (where the sun rises). There is a forest there, a forest hundred crores of *yojanas* in extent, where Śara, a particular variety of grass (Saccharam munja Roxb) grows. You deposit the semen there and a male child will be born after 10,000 years.

As directed by Brahmā Gaṅgā went to the Udaya mountain and deposited the foetus there through her mouth.

After the killing of Tārakāsura Subrahmaṇya became the object of too much of petting by Pārvatī with the result that his life became unbridled and wayward. His lust was everyday on the increase and he committed even rape on Deva women, who were ultimately forced to complain about him to Pārvatī. Immediately she called Subrahmaṇya to her and showed her own image in all other women and he became so much repentant about his past actions that he took the vow before Pārvatī that in future he would look upon all women in the world as equal to her, his mother. (Brahmāṇḍa Purāṇa 81).

See under Devasenā.

(Vālmīki Rāmāyaṇa, Canto 36; M. B. Vana Parva, Chapter 223; Anuśāsana Parva, Chapter 85; Skanda Purāṇa, Sambhava Kāṇḍa; Kathāsaritsāgara, Lāvāṇakalambaka; Taraṅga 6; Uttara Rāmāyaṇa Kamba Rāmāyaṇa, Bālakāṇḍa; Vāmana Purāṇa, Chapters 57-61; Bhaviṣya Purāṇa).

(i) On the occasion of the burning of the Khāṇḍava Forest Subrahmaṇya went there carrying his weapon called 'Śakti' to fight Kṛṣṇa and Arjuna.

(ii) Skanda was born from the semen of Śiva which fell into Agni. So he got the name Skanda. (Skand-fall).

(iii) He once cut asunder the Krauñca mountain.

(iv) Noticing the very great effulgence of Skanda, Indra feared loss of his place and immediately he clashed with the former. Indra's Vajra (thunderbolt) his Skanda on his right and from the wound emerged a person wearing golden armour, divine ear-rings and holding the Vel in his hands and he was named Viśākha. Frightened by his sight Indra sought refuge with Subrahmaṇya.

(v) When he married Devasenā his six mothers came and blessed him and his wife; he then told the mothers thus: "You live with my father, Śiva. Until I become sixteen years of age I will be functioning as a spirit which kills children and the children killed by me will serve as your food." As soon as he finished speaking, a terrible person just like Agni emerged from his body and it was called Raudragraha, which is known also by other names such as Skandāpasmāra, Śakunigraha, Pūtanāgraha etc. This Graha is supposed to cause children's death.

(vi) Subrahmaṇya once in the company of Rudradeva visited the holy place Bhadravaṭa.

(vii) Vāyubhagavān assumed responsibility for his protection.

(viii) He killed Mahiṣāsura.

(ix) Synonyms or sacred names of Subrahmaṇya:– Āgneya, Skanda, Dīptakīrti, Anāmaya,

Mayūraketu, Dharmātman, Bhūteśa, Mahiṣārdana, Kāmajit, Kāmada, Kānta, Satyavāk, Bhuvane vara, Śiśuśīghra, Śucīcaṇḍa, Dīptavarṇa, Śubhānana, Amogha, Anagha, Raudra, Priya, Candrānana, Praśāntātman, Dīptaśakti, Bhadrakṛt, Kūṭamohana, Ṣaṣṭh priya, Pavitra, Mātṛvatsala, Kanyābhartā, Vibhakta, Svāheya, Revatīsuta, Viśākha, Prabhu, Netā, Naigameya, Suducara, Suvrata, Lalita, Bā;alrīḍanakapriya, Khacārī Brahmācārin, Śūra, Śaravaṇodbhava, Viśvāmitrapriya, Devasenāpriya, Vāsudevapriya, Priyakṛt etc.

Those who repeat the above sacred names of Subrahmaṇya will attain fame, wealth and heaven.

(x) In the Devāsura war he killed important leaders of the Asuras like Mahiṣa, Tripāda and Hradodara.

(xi) He defeated Bāṇāsura and killed the sons of Tārakāsura.

(xii) Śiva consecrated him as lord (Śreṣṭharāja) of the Bhūtas.

SŪCĪ (NEEDLE)

Iron needle is Purāṇically important. There is a story connecting the iron-needle of Bhārata and Vibhīṣaṇa as follows:

Having killed Rāvaṇa, Śrī Ramā anointed Vibhīṣaṇa as the King of Lanka and returned to Ayodhya. During the reign of Vibhīṣaṇa, Lanka reached the highest stage of prosperity. Among the five metals, only gold was seen in Lanka. At this stage Vibhīṣaṇa got an iron needle from Bhārata. He kept it as a rare and valuable treasure, in his palace.

Vibhīṣaṇa, who was an ardent devotee of Śrī Ramā used to cross the sea, come to Rameśvara-temple and offer flower at the feet of Śrī Ramā, every day. Flower was brought in a big golden pot. Once Vibhīṣaṇa placed the golden pot in the courntyard of the temple and went in with the flower. After the worship, Vibhisana came out and taking the pot on his head returned to Lanka. Being immersed in the thought of Śrī Ramā, Vibhīṣaṇa did not look inside the pot. After reaching the palace he looked into the pot and saw a Brahmin sleeping in it. He was very pleased to see the Brahmin. So after welcoming him with hospitality, he brought the box in which he had kept the most precious treasure and placed it before the Brahmin who returned with the box to Bhārata. He eagerly opened the box and saw only an iron needle in it. The consternation of the Brahmin need only be imagined.

SUDARŚANA

The son born to god Fire by his wife Sudarśana. (Sudarśana was the daughter of Duryodhana (Nīla) of the dynasty of Ikṣvāku. For the story of her marriage see under Sudarśana). Sudarśana, the son of Fire, married Oghavatī the daughter of Oghavān. That story is given below:

Oghavān had two children a daughter named Oghavatī and a son named Ogharatha. Oghavān gave his daughter in marriage to Sudarśana who was wise and learned. The couple lived in Kurukṣetra. Once Sudarśana said to Oghavatī thus:–"You should honour guests in all ways. If it is the desire of a guest, you should not draw back from giving even your body. Whether I am present here or not a guest should not be insulted." Oghavatī promised to obey the order of her husband to the letter. Sudarśana had been trying to

become victorious over Mṛtyu (Death) and so Death had been waiting to find out some vulnerable point in Sudarśana's life. While Sudarśana had gone to cut firewood, a Brahmin entered the hermitage and said to Oghavatī–"If you do observe the duties of a householder show hospitality to me." Hearing this, Oghavatī welcomed the Brahmin and performed the usual hospitality and asked him "What shall I do for you?" "Give yourself to me", was the answer. Seeing that the guest was not contented with the usual hospitalities and remembering the words of her husband, Oghavatī gave herself to the guest. Both of them entered the interior of the hermitage. At this moment Sudarśana returned with firewood, and looked for Oghavatī and called her aloud, several times. He got no reply. Then the Brahmin who was lying inside called out: "Hei! Son of Fire! A guest has come. Your wife showed all kinds of hospitality. But I was not contented with them. Now she is offering herself to me."

These words did not seem to make any change in Sudarśana. Dharmadeva was much pleased, as Sudarśana had come out victorious in all these tests. He came out and appeared in his own form and blessed Sudarśana. Due to the blessing of Dharmadeva, half of the body of Oghavatī flowed as the river Oghavatī and the other half was dissolved in the soul of her husband. Sudarśana thus earned victory over Mṛtyu and obtained prosperity.

SUDARŚANA III

A Vidyādhara. Because of the curse of Aṅgiras, this Vidyādhara was changed into a mountain snake. That story occurs as follows in Bhāgavata, Skandha 9.

While Sudarśana was playing about in the world of gods with some Gandharva damsels, Aṇgiras and some other hermits came by that way. Sudarśana ridiculed them. Aṅgiras became angry and changed him to a mountain snake by a curse. Sudarśana prayed for liberation from the curse. Aṅgiras said that in Dvāparayuga, Mahāviṣṇu would incarnate as Śrī Kṛṣṇa and when Kṛṣṇa trod upon him, he would regain his original form."

Sudarśana became a big snake and began life in Ambāḍi. Once the people of Ambāḍi went to Devī forest and worshipped Maheśvara. They spent the night on the banks of the river Kālindī. In the night the snake mentioned above, caught hold of the leg of Nandagopa. Seeing the snake swallowing Nandagopa the rest of them crowded there and struck at the snake with burning faggots. But it was in vain. Finally Śrī Kṛṣṇa came, and gave the snake a thrash. Instantly Sudarśana got his old form. He went to the world of gods.

SUDARŚANA IV

A Brahmin sinner who lived in the Tretāyuga. The moment he touched the water in which Viṣṇu washed his feet, he obtained remission of his sins and entered Vaikuṇṭha. This story which is given under, occurs in Padma Purāṇa, Brahmā Khaṇḍa, Chapter 17.

There lived a Brahmin sinner in Tretāyuga. He used to commit sins such as eating food on the eleventh lunar day, ridiculing conventional fast and vow, etc. When he died, the men of Yama took his soul to the world of Yama. At his order Sudarśana was laid in horrible excrements for the period of hundred Manvantaras. When he was released he was born on earth as a hog. Because he ate food on Harivāsara (a fast-day) he suffered hell for a long time. His next birth

was that of a cow and lived on excrements. Once the crow drank the water which fell on the steps while washing the feet of Viṣṇu. The crow obtained remission of all its sins. On the same day it was caught in the net of a forestman and died. Then a divine chariot drawn by swans came and took the crow to the world of Viṣṇu.

SUDARŚANA VII

(The Discus Sudarsans-weapon).

The weapon of Mahāviṣṇu. Two stories are seen about the origin of this weapon.

(i) The sun married Samjñā the daughter of Viśvakarmā. Saṁjñā complained to her father that she could not bear the radiance of the Sun. Viśvakarmā put the Sun in a turning machine and turned him and decreased his radiance. Out of the dust of the sun produced by this process, Viśvakarmā made the discus-weapon, the aerial chariot Puṣpaka, the Trident of Śiva, and the Śakti (lance) of Subrahmaṇya. Of these weapons the discus-weapon Sudarśana was given to Mahāviṣṇu. This is one story. (Viṣṇu Purāṇa, Aṁśa 3, Chapter 2). (ii) During the burning of the forest Khaṇḍava, Indra showed rain, against the fire. Accordingly to the second story, the God Fire gave the discus weapon Sudarśana to Śrī Kṛṣṇa and the Gāṇḍīva to Arjuna to fight against Indra. (See the word Khaṇḍavadāha).

Besides these two stories, several statements occur in various Purāṇas, about this weapon Sudarśana. As Sudarśana was in existence even before the incarnation of Śrī Kṛṣṇa, the story that Viśvakarmā made it, ought to be given prominence. Very often Mahāviṣṇu used to destroy enemies by this Sudarśana. Though Mahāviṣṇu had taken several incarnations, only Śrī Kṛṣṇa is mentioned in the Purāṇas as having used this weapon Sudarśana very often.

Sudarśana flies up to the ranks of the enemies, burning like fire. Once Mahāviṣṇu sent the weapon Sudarśana towards the Asuras. Then the havoc and destruction caused by this weapon, is described as follows:

> The moment he thought of Sudarśana, to destroy the power of the enemy, it made its appearance like the Sun in the Solar region. It was a fearful sight. Emanating light and radiance from the blazing fire, the Sudarśana rested on the hand of Viṣṇu; turning round with a tremendous speed. Viṣṇu threw it at the enemies with his powerful hand like that of the trunk of an elephant, with a view to cleave the city of the enemies into pieces. That weapon which was burning in great flames like a great fire spreading radiance, flew into the midst of the enemy's army and instantly every one near it fell dead. Thus, it flew about among the Asuras and burnt them to ashes. Then turning round and round in the air it drank the blood shed on the earth.

SUDEVĀ

The wife of Ikṣvāku who was the son of Manu. This Sudevā was the daughter of Devarāta the King of Kāśī. Ikṣvāku and Sudevā are said to be the incarnations of Viṣṇu and Devī Lakṣmī respectively. While the couple were walking about in the forest, they saw a she-hog. That hog was the cursed form of a Brahmin woman named Sudevā. Sudevā, the wife of Ikṣvāku gave the merits she had earned in one year by her good deeds to Sudevā the she-hog and liberated her from her curse. This story occurs in Padma Purāṇa Bhūmikhaṇḍa, Chapter 42. The story is given

below: Once King Ikṣvāku and his wife Sudevā were hunting on the banks of the Gaṅgā. Then a big hog came there with his wife and children. The hog was afraid of Ikṣvāku. So he said to his wife:–"Look! beloved! Ikṣvāku the valiant, the son of Manu, is come for hunting. I am going to fight with him." His wife said. "How did you get this bravery to fight with the king, you who always try to evade the forest-men?" "It is not bravery, my love. It is because I could go to heaven if I fight with the king valiantly and meet with heroic death", replied the hog. The wife tried her utmost to dissuade her husband from his attempt. The children also tried to stop him. They could not change his mind. So all of them decided to help him as much as they could in his fight. They got ready for a fight against Ikṣvāku and his army.

The king's army saw the preparations of the hogs and their resolute stand. Struck with fear, they informed Ikṣvāku about it. The king ordered the noble hog to be caught. Ikṣvāku and his wife mounted on horse and followed the army. All the hounds ran towards the hogs barking. The army sent a volley of arrows at the hogs. The hog and his wife stopped the arrows. The army could not defeat the hogs. At last the king himself killed the hog a club. While the king was looking on, that noble hog was changed to a noble Gandharva with four hands and divine clothes and ornaments. Leaving his old body of hog on the earth he rose up into the sky like the Sun and went to heaven. Seeing this right Sudevā was struck with fear. She got down from the chariot and called the wife of the hog towards her. The wife of the hog, wounded all over, came to the queen Sudevā. Sudevā asked her about the previous history of her dead husband. The hog's wife said: "Lady! If you feel interested I shall tell you about the previous life of my dead husband and myself."

"My dead husband was a Gandharva named Raṅkavidyādhara, in the previous birth. Once he sat in the shade of a tree near the hermitage of Pulastya and began to sing with accompaniment. As the singing caused disturbance to his solitude the hermit Pulastya came and requested the Gandharva to shift to some other place. Raṅkavidyādhara did not like to comply with the request of the hermit. At last Pulastya removed his hermitage to another place. Raṅkavidyādhara walked in search of Pulastya. Finally the Gandharva saw Pulastya. Seeing that he was alone, the Gandharva, took the shape of a hog and entered the hermitage and began to wound with his tusk and molest that radiant sage Pulastya. Thinking it to be a mere animal Pulastya suffered it for a long time. The hog continued its actions of molestation. It passed excrements in front of the sage, danced before him, played in front of him fell down in the courtyard and rolled and did various other things. As it was an animal Pulastya forgave him. One day Raṇkavidyādhara entered the hermitage as a hog, roared aloud, laughed aloud, cried aloud, sang aloud and in various other ways tried to change the mind of the hermit. Seeing all these, Pulastya began to think that it was not a hog. "A hog will not try to molest one continuously. I forgave him thinking him to be a mere animal. This must be that wicked Gandharva." Thus recognizing him Pulastya got angry and cursed him thus: "You tried to violate my penance in the shape of a hog. So you, great sinner; take the next birth as a hog." With grief the Gandharva ran to Indra and informed him of everything. Indra requested Pulastya to liberate the Gandharva from the curse. Accordingly Pulastya gave him remission that he would regain his original form when he was killed by the hands of the immensely good king Ikṣvāku."

Sudevā was amazed on hearing this story of the dead hog, and asked her again. "You

hog! You speak like a human being. How is it?"

The wife of the hog continued the story. "Lady! I also have taken rebirth as a hog. In my previous birth I was the daughter of a Brahmin named Vasudatta (Vāsudeva) in the city of Śrīpura in Kaliṅga. They named me Sudevā (Vasudevā). Because of the unlimited caressing and fondling of my father I grew up as an arrogant girl. In the meanwhile a Brahmin youth named Śivaśarmā, who was well-versed in all the branches of knowledge, and whose parents were dead, came to my house. My father gave me to that Brahmin. I lived with him in my father's house. Being proud of the wealth and prosperity of my parents I did not care to render the services due to my husband. My husband who was a peaceful man bore everything. By and by I became wicked. At last because of my wickedness and immorality my husband left the country. My father hated me and expelled me from the house. My father feared that some calamity would happen to me as Kaṁsa was born to Padmāvatī, the wife of Ugrasena, by her illegal connection with persons other than her husband."

Hearing about the birth of Kaṁsa, Sudevā asked the she-hog to tell her about the circumstances which led to the illegal connections of Padmāvatī. The wife of the hog continued. "In days of old there was a king in mathurāpurī named Ugrasena, who married Padmāvatī the daughter of king Satyaketu of Vidarbha. While the couple were living happily in Mathurāpurī Satyaketu wanted to see his daughter. He sent a messenger to Mathurāpurī and brought Padmāvatī to Vidharbha. She walked along the vicinity of the palace in which she was born, enjoying the beauty of the scenery. She walked on and arrived on the mountain called Puṣpavān, and sat on the bank of a lake. At this time a Gandharva named Godila (Dramila) came there. He fell in love with her. He took the shape of Ugrasena and came near her and talked with her. Thinking that her husband had come from Mathurā to see her embraced him. After a while she understood that the visitor was not her husband. She began to curse him. The visitor admitted that he was Godila an attendant of Vaiśravaṇa. Godila went on his way. But she had become pregnant by that time. Her parents tried in various ways to destroy the child in her womb. One day the infant lying in her womb told her thus: "Mother! you do not know who I am. I am the rebirth of a powerful Asura named Kālanemi. In ancient days Viṣṇu killed me in a battle between the gods and *asuras*. I have entered into your womb for revenge. Mother! you need not take the trouble to destroy me." Saying so, the infant stopped speaking. After ten years Padmāvatī gave birth to the mightly and strong Kaṁsa. He was killed by Śrī Kṛṣṇa and he attained heaven."

Sudevā was struck with wonder at the story of Kaṁsa. She asked the she-hog to continue her own story. She continued her own story. "I have said that my father expelled me. Being shameless I walked away from there soon. Nobody helped me. Those who saw me scolded me. Days passed. Afflicted by a horrible disease, and travelling in this manner, I came to a big house. I entered the courtyard and begged for alms. It was the house of my husband Śivaśarmā. When I abandoned him he married another woman named Maṅgalā and was leading a prosperous life. Maṅgalā gave me food. Śivaśarmā asked me who I was. I told him my story. He remembered me, his former wife. Mangala also felt compassion for me. They gave me gold ornaments and made me stay there. But my conscience princked me. Thus, burning internally I died.

My soul went to hell. After the suffering of a very long period, I took birth again as a Jackal. Then I became a dog, and then a snake. After that I passed through the births of a hen, a cat and rat. Thus, Brahmā had put me in the wombs of all kinds of animals. Now I have taken the birth of a she-hog. Lady! Your husband Ikṣvāku is the incarnation of Viṣṇu is portion and yourself, that of Lakṣmī in portion. If you would give me the merits you have earned for one day by your good deeds, I could leave off all these mean births and attain heaven."

The eyes of Sudevā were full when she heard the story of the hog. She gave to the she-hog, the merits she had earned by good deeds for one year. The hog was changed to a divine woman of youth and beauty. Immediately a divine chariot came down from heaven and took her to heaven, while everybody was looking on. Ikṣvāku and Sudevā returned to their palace much pleased at the redemption of the she-hog.

SUGRĪVA

Bāli and Sugrīva were brothers. Their mother was Aruna who once put the guise of a woman. At that time he was called by the name Arunī. Bāli was the son born to Indra by Aruṇī and Sugrīva was the son born to the Sun by Aruṇī. Both of them were brought up in the hermitage of Gautama. When the King of Kiṣkindhā Ṛkṣarajas died, Bāli was anointed the King of Kiṣkindhā. Sugrīva lived with Bāli, serving him. At this time Bāli engaged in a battle with the Asura Dundubhi. Bāli chased Dundubhi into a cave. Placing Sugrīva at the mouth of the cave, Bāli went in. By the magic and sorcery of Dundubhi, it appeared to Sugrīva that Bāli was killed by Dundubhi. Sugrīva returned to Kiṣkindhā. Bāli who came out, followed Sugrīva to kill him due to misunderstanding. Bāli chased Sugrīva all over the world. It is mentioned in Vālmīki Rāmāyaṇa, Kiṣkindhā Kāṇḍa, Sarga 46, that the knowledge of the lay-out of the various countries in the world that Sugrīva got in this running, helped him later, in the search for Sītā.

At last Sugrīva entered Ṛṣyamūkācala. Bāli had been once cursed that if he entered this mountain his head would be broken into pieces. Hanūmān became the minister of Sugrīva. It was during this period that Śrī Rāma and Lakṣmaṇa came by that way in search of Sītā. Sugrīva and Śrī Rāma entered into a treaty. Bāli should be killed and Kiṣkindhā should be given to Sugrīva in place of which Rāma should be helped to find out Sītā and get her back.

Śrī Rāma killed Bāli and gave Kiṣkindhā to Sugrīva, who sent monkey-armies in all directions to find out Sītā. Hanūmān found out Sītā and returned to Śrī Rāma, who fought a great battle with Rāvaṇa, in which battle Sugrīva took a prominent part. It was Kumbhakarṇa, who oppressed the monkey army much. When he caught Sugrīva, Kumbhakarṇa lost his ears and nose. Then he caught hold of the monkey warriors and Śrī Rāma cut off his hands with arrows. (Agni Purāṇa, Chapter 1). After the war, when Rāma and others returned to Ayodhyā, Sugrīva also accompanied them. After that Sugrīva returned to Kiṣkindhā. After a few years Candragupta, the second son of Sahasramukha Rāvaṇa, carried away the daughter of Sugrīva. Hearing this, Śrī Rāma confronted Sahasramukha Rāvaṇa, who was killed by the arrow of Sītā.

Sugrīva participated in the horse-sacrifice performed by Śrī Rāma. The control of the army was in the hands of Sugrīva, the financial affairs, with Vibhīṣaṇa and central powers,

with Lakṣmaṇa. When the sacrifice was completed, Sugrīva returned to Kiṣkindhā.

ŚUKA (ŚUKADEVA)

The son of Vyāsa.

The sage Vyāsa once wished to have a son. So he began to worship Śiva for the purpose. His desire was to have a son who would combine in him the essential qualities of fire, earth, water, air and ether. He did *tapas* for a hundred years. Because of the austerity of his *tapas*, his locks of hair began to blaze like flames of fire. At last Śiva appeared and blessed him to have a son according to his wish.

After receiving his boon, Vyāsa returned to his Āśrama. Soon after his arrival there, an Apsaras named Ghṛtācī came there in the form of a parrot. On seeing her beauty Vyāsa had an involuntary emission of semen. Śuka's birth was from this semen. (For further details see Para 2, under Ghṛtācī).

It was Śiva who performed the Upanayana (wearing the sacred thread) ceremony of Śuka. Since he was born out of the semen which was the result of the fascination for a parrot, the boy was named "Śuka". He was a divine boy. Soon after his birth, he grew up into an exceptionally brilliant boy. He went to Bṛhaspati and mastered all knowledge. After staying with Brhaspati for some years, he returned to his father's Āśrama.

Vyāsa was very happy at the arrival of his son after completing his education. In due course he thought of getting his son married to a suitable girl and to prepare him for an ideal Grhasthāśrama. But Śuka did not fall in with father's proposal. All the efforts of Vyāsa to persuade him were in vain. At last he told Śuka that he was pleased with his stern resolve and allowed him to pursue his life as a Sannyāsī, if he wished for it.

From that time Śukadeva and Sūta, the disciple of Vyāsa began the study of Bhāgavata. But Śuka did not find happiness in that study either. Vyāsa taught him spiritual philosophy. Even then Śuka could not find mental satisfaction. So his father sent him to Mithilā. At that time there was none who equalled Janaka, the then King of Mithilā. Before sending him away, Vyāsa made his son promise that he would return to his Āśrama, immediately after leaving Mithilā.

Started his journey to Mithilā on foot. He passed through many lands and cities on his way. He visited many places inhabited by different classes of people like *yogins*, sages, mendicants, Vaikhānasas, Śāktas, Pāśupatas, Sauras, Śaivas,Vaiṣṇavas, etc. After taking two years to cross Mahāmeru and one year for crossing Himālaya he reached Mithilā. At the very sight of the land of Mithilā with its inhabitants living in luxury and prosperity. Śukadeva was filled with wonder.

One of the sentries at the palace gate who saw the dignified bearing and majestic figure of Śuka, standing at the entrance, greeted him with joined palms and conducted him into the royal palace. From there, a minister took him to the interior of the palace, where a passage led him to a beautiful park full of flowering trees and swimming pools. After giving him a seat in the park the minister left the place. There, he was attended by women who were like celestial beauties. But Śuka was not happy even in their company or attentions. He spent the whole night in deep meditation. The next morning King Janaka visited Śuka. After the exchange of

customary greetings, Janaka enquired of him the object of his visit. Śuka answered that he came there to learn from Janaka the way to salvation, as directed by his father.

On hearing this, Janaka said:–"After Upanayana, (investiture with the sacred thread) a Brāhmaṇa should study the Vedas. He should discharge his debts to the Devas and to his Pitṛs by *tapas*, worship of the guru and Brāhmācarya. After the study of the Vedas, after mastering the senses, he should give Gurudakṣiṇā (fee to the teacher). Then the pupil may return home with the permission of the Guru (preceptor). After reaching home he should begin gṛhasthāśrama. After the birth of children, he should follow Vānaprasthāśrama. In that Āśrama, a Brāhmaṇa should kindle fire in his soul. He should then renounce the dual state, rise above all desire and remain in Brahmāśrama."

After receiving Janaka's advice, Śuka returned to his father.

Śukadeva married the beautiful Pīvarī, daughter of the Pitṛs and thus began his *gṛhasthāśrama* in Vyāsa's *āśrama*. He had four sons named Kṛṣṇa, Gauraprabha, Bhūri and Devaśruta and a daughter named Kīrti, by Pīvarī. Kīrti was married by Aṇu, the son of King Vibhrāja. (Devī Bhāgavata, 1st Skandha).

(i) Vyāsa composed Bhārata and taught it to Śuka.
(ii) Śukadeva recited the Mahābhārata story containing 14 lakhs of stanzas to Gandharvas, Yakṣas and Rākṣasas.
(iii) Śukadeva taught them the entire Vedas and the Mahābhārata story.
(iv) Śuka attended Yudhisthira's assembly.

While Sukedeva was thus leading his family life, teaching the Vedas and reading the Purāṇas, Nārada happened to pay a visit to him. His conversation with Nārada drew Śukadeva nearer to the path of Mokṣa. He left his father, Veda Vyāsa and his own family, went to the peak of Kailāsa and stayed there doing *tapas* to Paramaśiva. At last he became a perfect Siddha and rising up to the Heavens shone there as a second sun. Devarṣis began to praise Śukadeva.

His father Vyāsa was in deep grief at his disappearance and left his Āśrama in search of Śuka. After wandering in many places he came to Kailasa where Śuka had performed *tapas* and called him. Śiva who saw him utterly tired and weak took pity on him and comforted him in the following words: "Did you not pray to me for a son who would combine in himself the essences of the Pañcabhūtas? As a result of the *tapas* you have done and by my blessing, such a glorious son was born to you. Śuka has attained the highest position which is inaccessible to those who have not conquered their senses and difficult to attain even by the gods. Why do you worry about Śuka? The glory acquired by your eminent son will continue undiminished as long as the mountains and oceans exist. I give you my blessing that an image exactly like your son will always accompany you from today." Just then, an image which closely resembled his son appeared before Vyāsa who was filled with rapture.

It is believed that even today if any one calls Śiva at the place where Śiva spoke to Vyāsa in answer to his call, Śiva would respond to the cell. (M. B. Śānti Parva, Chapters 332 and 333; Devī Bhāgavata, Ist Skandha).

ŚUKA II

A messenger of Rāvaṇa. This Śuka had a friend named Sāraṇa. These two persons were

expert spies who used to gather secret and important pieces of information from the strongholds of Rāvaṇa's friends and enemies and passed them on to Rāvaṇa.

Soon after Śrī Rāma entered Laṅka, Rāvaṇa sent Śuka and Sāraṇa to Śrī Rāma's camp. After taking a distant view of the surroundings, they entered the camp of Śrī Rāma in the form of monkeys. Taking care not to come within the observation of Vibhīṣaṇa, they went about the military camps, gathering secret information. Just then they were met by Jāmbavān and Hanūmān. After closely observing them for a considerable time, they understood that they were enemy spies. The monkey-heroes promptly seized them and produced them before Sugrīva. Confused and frightened under a shower of questions they sought the protection of Śrī Rāma. While Śrī Rāma was interrogating them, Vibhīṣaṇa happened to come there. At his sight, Śuka and Sāraṇa were alarmed. Grasping the whole situation in an instant, Vibhīṣaṇa kicked both of them when they assumed their former shapes as Rākṣasas. The monkey-leaders sprang at them. The Rākṣasas begged for pardon and prayed for Śrī Rāma's protection. Śrī Rāma forgave them and set them free.

SUKEŚA (SUKEŚĪ)

A *rākṣasa* (giant) who was the son of Vidyutkeśa and Sālakaṭaṅkā. When Brāhmā asked the Subjects to look after his creation those who said "Rakṣāmahe' became Rākṣasas (giants) and those who said 'Yakṣāmahe' the Yakṣas (a clan of semi gods). Once two brothers named Heti and Praheti were born in the clan of Rākṣasas. Praheti remained unmarried and entered the life of penance. Heti married Bhayā the sister of Kāla. A son named Vidyutkeśa was born to the couple. Vidyutkeśa married Sālakaṭaṅkā, the daughter of Sandhyā. Sālakaṭaṅkā delivered a son. But wishing to enjoy the company of her husband, she abandoned the son and lived with her husband. The child which was as bright as the rising Sun, putting its folded fist in its mouth, cried aloud. Paramaśiva and Pārvatī who were travelling along the sky mounted on the bull, heard the cry of the infant and looked at the spot from which the cry arose. On seeing the infant, Pārvatī took pity on it. Śiva blessed the child, which instantly grew as old as its mother. Śiva gave the Rākṣasa prince immortality and a city which could travel through the sky. Pārvatī said that Rākṣasa women would, in future deliver the moment they became pregnant and that the child would grow equal to its mother in age, as soon as it was born. Sukeśa was the son of Vidyutkeśa and Sālakaṭaṅkā. Sukeśa was delighted at the boons he got, and travelled wherever he pleased, in his city.

Sukeśa married Devavatī the daughter of Grāmaṇī a Gandharva. Mālī, Sumālī and Mālyavān were the sons of this couple. (Uttara Rāmāyaṇa).

The city of Sukeśa fell on the ground. Sukeśa pleased Śiva by penance. Śiva made him invincible and gave him a city which travelled though the sky. Because of these boons, the Rākṣasa became righteous and pious. He lived in the city with other Rākṣasas. Once Sukeśa went to the forest Māgadha and visited the hermits there. He asked them about the means to attain prosperity in this world and the other worlds. The hermits gave him long exhortations. They told him about the various hells given to sinners.Thus, Sukeśa became righteous-minded and saintly. He returned to his city and called together all the other Rākṣasas and spoke to them about that he had learned from the hermits. He said: "The hermits taught me the means

to attain heaven. They are Non-killing, Truth, not stealing, cleanliness, control of all outward going energies, liberality, kindness, forgiveness, abstinence, good usages etc. So it is my order that all of you observe these good things." The Rākṣasas were pleased at the words of Sukeśa. They began to lead a righteous life. In this way they got wealth and prosperity. Their radiance increased to such as extent that the Sun and the moon and the stars found it difficult to continue their travels.

Thus, the city of the Rākṣasa shone as the sun in the day and as the moon in the night. The progress of the Sun in the day became indiscernible. Due to its brightness the Rākṣasa city seemed to be the moon and thinking that it was night, the lotus flowers folded in the day and bloomed in the night. Havoc was caused in the earth as well as in the world of the gods. The sun became unpopular. So he tried to find out the cause. At last he found out the cause. He became angry. He looked with fury at the city of the Rākṣasas. Hit by the look, the city lost its merits and began to sink down to the earth.

When the city fell down Sukeśa called Śiva and cried aloud. Śiva looked round to see what happened to his devotee. He understood that the sun was the culprit. Śiva looked at the sun with furious eyes. Instantly the sun was dropped from the Solar region to the air. The hermits saw the Sun coming slowly to the earth. They called out loudly. "If you want to be well in falling, go and fall in Harikṣetra." The sun called out, "What is Harikṣetra?" "Harikṣetra is Vārāṇasī from Yogaśāyī to Keśavadarśana", the hermits replied. Hearing this the Sun fell in Vārāṇasī. Then to lessen the leat the sun dipped and splashed in Asi tīrtha and Varuna tīrtha.

Brāhmā knew this, and informed Śiva of it. Śiva came to Vārāṇasī and took the sun by his hands and gave him the name 'lola' and sent him back in the chariot. After that Brāhmā went to Suikesa and sent his city with the Rākṣasas in it, to the sky, and the Sun was fixed in the sky as before. (Vāmana Purāṇa, Chapter 15).

ŚUKRA (ŚUKRĀCĀRYA) I

Preceptor of the Asuras.

Views differ as to whether Śukra was the son or grandson of Bhṛgu. The Purāṇas state that Pulomā was the wife of Bhṛgu. Śukra has another name, Kāvya. Kāvya the son of Kavi. Some authorities say that Kavi was Bhṛgu's son, while others think that Kavi was Bhṛgu himself. Śukra's mother is referred to as "Kāvyamātā" in many places. Śukra is referred to as the strongest of the seven sons born to Bhṛgu and Pulomā. In the light of these references it is reasonable to consider Śukra as the son of the sage Bhṛgu. "Kavi" must be supposed to be another name of Bhṛgu. Uśanas was another name for Śukra.

Once the sage Bhṛgu lived in the valley of Mandara mountain, performing austere *tapas.* Śukra who was then a boy, used to attend on his father. One day when Bhṛgu was absorbed in "Nirvikalpasamādhi" (deep meditation) the lonely Śukra was appreciating the beauty of the sky above him. There was no one else by his side. At that time he happened to see an exceptionally beautiful Apsarā woman passing across the sky. His heart was filled with delight at the sight. All his thoughts were centred on her and he sat absorbed in her bewitching charm. In his imagination he followed Indra and reached Indraloka. Indra greeted him with honour. After that Śukra, attended by the heavenly beings went about sight-seeing in Heaven. There

he unexpectedly came across the Apsarā beauty whom he had seen earlier, in the midst of several other women. They fell in love at first sight. To fulfil his desire Śukra enveloped the whole place in darkness. The other women left the place. The *apsara* beauty approached Śukra and both of them entered a hut formed by the thick foliage of creeping plants and indulged in sensual pleasures. Since Śukra spent a period of eight Caturyus like this in her company, he became weak in his virtue and descended to the earth. Then he became conscious of his physical being. His depraved soul was stopped at the moon. It reached the earth through mist and grew up as paddy plants. A Brāhmaṇa who was a native of Daśārṇa land ate the rice which was cooked from the ears of those paddy plants. Śukra's soul in the shape of Śukra entered the womb of the Brāhmaṇa's wie and in due course took his birth. Because of his close association with Munis, that boy grew up like a sage and spent a period of one Manvantara, leading an austere life in the valley of the Meru mountain. At that time his Apsarā woman had been born as a female deer, as the result of a curse. By their connection in the previous birth, the Brāhmaṇa fell in love with that female deer and begot a human child by his union with her. With that the austerities of his life were at an end. All his thoughts were now directed towards the future glory of his son and he ignored even his spiritual duties. Not long after, he died of snake bite. Later, he was born as the son of the king of Madra and ruled the country for many years. After that he took birth in many other wombs and at last was born as the son of a Maharṣi living on the bank of the river Ganga. Śukra's body which was by the side of Bhṛgu dropped to the earth after being exposed to the wind and sun for a long time. But owing to Bhṛgu's power of *tapas* and the holiness of the *āśrama*, birds and animals did not eat the body. After 1,000 divyavatsaras, sage Bhṛgu opened his eyes from his *samādhi* but he did not find his son near him. A famished and worn out body was lying before him. Within the wrinkles of the skin, small birds were nesting and frogs took refuge in the hollow of the stomach. Enraged at the premature death of his son, he was about to curse Yama, the god of Death. Coming to know of this Dharmarāja (Yama) appreared before him and said: "We honour and adore you as a great *tapasvī*. You should not ruin your *tapas*. I have devoured numerous Brahmāṇḍas. I have already swallowed Rudras and Viṣṇudevas many times. All of you are my food. It is ordained by Fate. Even Brāhmā is not indestructible at the end of a Kalpa. Knowing all these facts, why do you think of cursing me? Your son fell into this state because of his own act. While you were in a state of Samādhi your son's mind left its body and went up to Heaven. There he spent many years indulging in sensual pleasures in the company of the celestial beauty Viśvācī. Then he was born as a Brāhmaṇa in Daśārṇa country. In his next birth he became the King of Kosala. After that passing through many births in succession he is now performing *tapas* on the bank of the river Samaṅgā as the son of a Brāhmaṇa, under the name, Vāsudeva. Open your inner eye and see for yourself."

After saying this Dharmarāja revived the body of Śukra who rose up and did obeisance to his father. (Jñānavāsiṣṭha, Sthitiprakaraṇam).

It is seen that Śukra had several wives and children. In Devī Bhāgavata there is a story of Jayantī, daughter of Indra who was Śukra's wife for about ten years. (See under Jayantī II). Priyavrata, the brother of Uttānapāda had a daughter named Ūrjjasvatī by his wife Surūpā. In Devī Bhāgavata, 8th Skandha it is stated that Śukrācārya married Ūrjjasvatī and he had a

daughter Devayānī by her. Mahābhārata, Ādi Parva, Chapter 65 mentions that Śukra was the acarya (preceptor) of the Asuras and his four were the priests of the Asuras. Śukra had a daughter named "Arā". (See under Arā). Besides, Śukra had another wife named Śataparvā.

But not child was born to Śataparvā.

Devī, wife of Varuna's elder brother, was a daughter of Śukra. Ūrjjasvatī was the most famous among Śukra's wives.

See the 4th Para under Devayānī.

How Śukra lost his eye. Śukrācārya lost one of his eyes during the time of Mahābali, the Asura King. Mahāviṣṇu incarnated as Vāmana and begged three feet of earth from Mahabali. Since Śukra tried to obstruct it, Viṣṇu put out one of Śukra's eyes with the point of a a darbha grass. (For more details see 3rd Para under Mahābali).

Once Śukra invaded Kubera and plundered all his wealth. The distressed Kubera informed Śiva about it. Śiva at once started up with his weapon, shouting "Where is he?" Śukra appeared on the top of Śiva's trident. Śiva caught hold of him and swallowed him. Śukra who moved about in Śiva's stomach found the excessive heat there, unbearable and soon became exhausted. In his helpless state he began to worship Śiva for his mercy. At last Śiva permitted him to escape through his penis and Śukra thus came out.

(i) Once Śukrācārya had adorned the office of Education Minister of Mahiṣāsura. At that time Cikṣura was the War Minister, Tāmra was Finance Minister, Asiloma was the Prime Minister, Viḍāla was the Foreign Minister, Udarka was the Military Commander and Śukra was the Education Minister. (Devī Bhāgavata, 5th Skandha).

(ii) Agni Purāṇa, Chapter 51 states that Śukra should be installed in temples with his Kamaṇḍalu (a vessel for carrying water) and wearing his garland.

(iii) At the time of the war between Devas and Asuras. Śukra taught Surasā a *mantra* to destroy everything. (Skanda Purāṇa, Asura Kāṇḍa).

(iv) Śukra was Prahlāda's Guru (preceptor). (Kamba Rāmāyaṇa, Yuddha Kanda).

(v) Śukra worshipped Śiva and received from him "Mṛtasañjīvanī Mantra" (Mantra having power to revive the dead). (Vāmana Purāṇa, Chapter 62).

(vi) Śukra had prohibited drinking. (M. B. Ādi Parva, Chapter 76, Verse 57).

(vii) He had shone in Indra's assembly. (M. B. Chapter 7, Verse 22, Sabhā Parva).

(viii) Śukra exists in Brāhmā's assembly in the form of a planet. (M. B. Sabhā Parva, Chapter 11, Verse 29).

(ix) Śukra resides with other Asuras on the top of the Meru mountain. All precious stones are in the possession of Śukra. Even Kubera (the god of wealth) lives by borrowing one-fourth of Śukra's wealth. (M. B. Bhīṣma Parva, Chapter 6, Verse 22).

(x) Śukra was among those who visited Bhisma as he lay on the bed of arrows. (M. B. Śānti Parva, Chapter 47, Verse 8).

(xi) Once Śukrācārya was the priest of Emperor Pṛthu. (M. B. Śānti Parva, Chapter 59, Verse 110).

(xii) On another occasion Śukra sent Indra to Prahlāda to obtain prosperity. (M. B. Śānti Parva, Chapter 124, Verse 27).

(xiii) By his power of Yoga Śukra once grabbed all the wealth of Kubera. (M. B. Śānti

Parva, Chapter 289, Verse 9).

(xiv) He got the name "Śukra" because he came out through "Śivaliṅga" (Śiva's penis) and thereby became a son of Pārvatī. (M. B. Śānti Parva, Chapter 289, Verse 32).

(xv) Śukra learnt Śiva's Sahasranāma (Thousand names) from the sage Taṇḍi and taught it to Gautama. (M. B. Anuśāsana Parva, Chapter 17, Verse 177).

(xvi) Mahābhārata, Anuśāsana Parva, Chapter 85, Verse 129, mentions that Bhṛgu had seven sons-Cyavana, Vajraśīrṣa, Śuci, Aurva, Śukra, Savana and Vibhu.

(xvii) Once is answer to a question of Mahabali. Śukra referred to the importance of Puṣpadāna (gift of flowers). (M. B. Anuśāsana Parva, Chapter 98).

(xviii) In his old age Śukra observed Vānaprastha and attained Heaven. (M. B. Śānti Parva, Chapter 244, Verse 17).

(xix) In Mahābhārata, several other names like Bhārgava, Bhārgavadāyāda, Bhṛguśreṣṭha, Bhṛgūdvaha, Bhṛgukulodvaha, Kaviputra, Kāvya and Uśanas are given for Śukra.

SUKUMĀRA III

A Sanskrit poet. There is a story about the devotion of Sukumāra to his teacher. Though Sukumāra was a dutiful student his teacher used to sold him always. Consequently Sukumāra harboured malice in his heart against his teacher. One night Sukumāra got on the upper attic of the house of the teacher with a big stone. His aim was to drop the stone on the heard of the teacher. But that night the conversation of the teacher and his wife was about Sukumāra. The wife asked the teacher why he was scolding his disciple so often, when he was so dutiful and righteous. The teacher said that he loved him most and that the chastisement was meant to make him better and better. When Sukumāra heard this his heart was broken. With tears in his eyes, he got down with the stone and disappeared in darkness.

Next morning Sukumāra had no peace of mind. He approached the teacher. He asked the teacher "What is the punishment destined for him who had tried to kill his teacher?" The teacher replied that he should die a slow death in the fire made by the husk of paddy. Instantly Sukumāra made a pit and stood in it and filled the pit with husk up to his neck and set fire to the pile. When the teacher knew that the culprit was Sukumāra, he was filled with grief. He tried his best to dissuade his beloved disciple from his attempt. But it was in vain. While he was slowly burning in the fire he composed and sang the great poem 'Śrī Kṛṣṇa Vilāsa'. The poet was not able to complete the twelfth Sarga of Śrī Kṛṣṇa Vilāsa.

The sixty-sixth stanza was the last one he sang. Śrī Kṛṣṇa was showing Satyabhāmā, the various countries and describing the prominence of each, when they had reached the earth after obtaining the Pārijāta flowers from the world of the gods. After having described the kingdom of Pandava and Cola, the poet was beginning to describe the natural beauty of 'Saptakoṅkaṇas' (the seven Koṅkaṇa countries). The story says that when he had sung the last line of that stanza his tongue was burnt and he could not proceed with the rest of the poem.

SUMADA

A Muni who did penance at Vimala on the Hemakūṭa mountain. When twelve years had passed thus, Indra got frightened and deputed Kāmadeva to disturb the *muni's* penance. Many

Deva women also accompanied Kāmadeva. All their attempts failed to have any effect on the *muni*. Ultimately Devī appeared before him and asked him to choose his boon to which he answered thus: "I do penance to regain my kingdom lost to enemies. Also, I should develop eternal devotion to you and finally attain salvation."

Devī assured him recovery of his lost kingdom which he would rule till the sacrificial horse of Śrī Rāma in connection with the Āśvamedha yajña came to his kingdom. Accordingly Sumada conquered his enemies and became king in Ahicchatra. After many years, in connection with Śrī Rāma's Āśvamedha, Śatrughna with the yājñic horse reached Ahicchatra. Sumada welcomed Śatrughna and in his company went to Ayodhyā and detailed everything to Śrī Rāma. He then abdicated his throne in favour of his son and attained salvation. See under Ahicchatra. (Padma Purāṇa, Pātāla Khaṇḍa, Chapter 13).

SURASĀ I

Mother of nāgas (serpents).

Birth. Ten daughters were born to Kaśyapaprajāpati by his wife Krodhavaśā, daughter of Dakṣa including Surasā. From Surasā were born all the nāgas. (Vālmīki Rāmāyaṇa, Araṇyakāṇḍa, Canto 14).

Nāgas and Uragas are two sects of serpents. From Surasā were born Nagas and from Kadrū, Uragas. (Vālmīki Rāmāyaṇa, Araṇya Kāṇḍa, Canto 14, Verse 28).

Surasā was born from the wrath of Krodhavaśā and the former had three daughters called Analā, Ruhā and Vīrudhā. (Ādi Parva, Chapter 66, Verse 61).

Obstructed the passage of Hanūmān. To test whether Hanūmān, who jumped into Laṅkā to seek out Śiva, possessed power enough for the purpose, Devagandharvas backoned Surasā to them and told her as follows: "You mother of nāgas, do please assume a terrible form like a big mountain and appear before Hanūmān and obstruct his passage. As soon as she heard the injection, she jumped before Hanūmān and attempted to devour him. In spite of Hanūmān's earnest pleadings she stood before him with her mouth opened wide. Hanūmān then, by his power of illusion, grew ten yojanas in size. Then Surasā opened her mouth twenty *yojanas* wide. Hanūmān then grew thirty *yojanas* in size and Surasā opened her mouth forty yojanas wide. In this competition ultimately when Surasā opened her mouth hundred *yojanas* wide, Hanūmān reduced his size to that of a finger, entered Surasā's mouth and came out through her ear. Surasā was pleased and blessed Hanūmān (Vālmīki Rāmāyaṇa, Sundara Kāṇḍa, Canto 1).

ŚŪRPAṆAKHĀ

Rāvaṇa's sister.

Viśravas, son of Brāhmā and Kaikasī daughter of Sumālī lived in the forest called Sleṣmātaka. Once Kailasī had a sexual union with Viśravas at an untimely hour. As a result of this union, Kaikasī gave birth to four children at intervals of one Yāma each. These children were, Rāvaṇa, Kumbhakarṇa, Vibhīṣaṇa and Śūrpaṇakhā. (Kamba Rāmāyaṇa, Bāla Kāṇḍa).

Śūrpaṇakhā was married to the Rākṣasa, Vidyujjihva. The son who was born to the couple was named Śambhukumāra.

The Kālakeyas were the brothers of Vidyujjihva. At the time of Rāvaṇa's return after his triumphal march, a battle took place between him and the Kālakeyas. The Kālakeyas fell under the sword of Rāvaṇa. Enraged at the death of his brothers, Vidyujjihva encountered Rāvaṇa. In the battle that followed, Vidyujjihva was killed. On hearing about her husband's death, Śūrpaṇakhā went to Rāvaṇa wailing and lamenting. Moved to pity at the sight of her tears, Rāvaṇa said: "Dear Sister! You may travel through the three worlds and accept any man you like as your husband. Is there any one who would not wish to become my relative? Go and marry a husband suited to you. If any one turns down your proposal, just inform me. I shall come and make him your husband."

Śūrpaṇakhā was pleased. She at once started going round the three worlds with Khara, Dūṣaṇa and Triśiras. (Uttara Rāmāyaṇa; Kambarāmāyaṇa, Araṇya Kāṇḍa).

Śūrpaṇakhā's son, Śambhukumāra was performing *tapas* to Śiva in Daṇḍakāraṇya. It was at this time that Śrī Rāma and Lakṣmaṇa arrived in the forest, accompanied by Sītā. They reached the place called Pañcavaṭī in Daṇḍakāraṇya. Śrī Rāma wished to set up his hermitage in the middle of the five "vaṭa" trees in Pañcavaṭī.

At the very sight of Sītā, Śambhukumāra fell in love with her. He stood there in the form of a tree. While building the hermitage, Lakṣmaṇa felled that tree and thus Śambhukumāra was killed. (See under Śambhukumāra).

The widowed Śūrpaṇakhā, in her search for a suitable husband happened to reach and settle down at the southern border of Dandakāraṇya. She had failed in her search so far.

It was at this stage that she came to know of Śrī Rāma and his party. She disguised herself as Lalitā and entered Śrī Rāma's Āśrama. The sight of Śrī Rāma made her a victim to carnal passion. She submitted her desire to him, but he turned down her prayer. The disappointed Śūrpaṇakhā left the Āśrama at once. But she appeared again in front of Sītā. Feeling that so long as Sītā was alive, Śrī Rāma would not be prepared to court her, Śūrpaṇakhā rushed at Sītā.

Lakṣmaṇa who was watching the whole scene, suddenly rushed to the spot and pushed her out of the Āśrama. He cut off her ears, nose and breasts.

Śūrpaṇakhā, bleeding profusely from her mutilation, hastened to her brother Rāvaṇa to inform him of the calamity. In obedience to Rāvaṇa's command, Khara, Dūṣaṇa and others who came and encountered Rāma and Lakṣmaṇa, were also slain in the battle.

SŪRPĀRAKA

Another name for Kerala. In Brahmāṇḍa Purāṇa, Chapter 99, we read that Parasurama threw a "Surpa" winnowing basket from Gokarṇa southwards and the ocean up to the spot where the Surpa fell, became dry land. Since the land was formed by throwing the Surpa, it came to be called "Surparaka". References to Surparaka in the Mahābhārata, are given below:

(i) In the course of his triumph of the southern lands, Sahadeva conquered "Surparaka".
(ii) There is a sacred bath here, known as "Surparaka tīrtha". By bathing here, one would obtain golden rāśis.
(iii) In Surparaka Kṣetra, there is a sacrificial platform originally used by Jamadagni. Close by, there are two holy places called "Pāṣāṇa tīrtha" and "Candra tīrtha".
(iv) Yudhisthira once happened to visit this sacred place.

(v) Surparaka is the land formed by the withdrawal of the ocean. It is also called "Aparāntabhūmi".

(vi) Mahābhārata, Anuśāsana Parva, Chapter 25, Verse 50 states that by bathing in the water of Surparaka Kṣetra and observing a fast for a fortning, one would be born as a prince in the next birth.

SŪRYA I

The God who gives light to the worlds.

It is said that the Sun was born to Kaśyapa by his wife Aditi. Mahāviṣṇu begot Brāhmā and Brāhmā begot Marici. Prajāpati Kaśyapa was born from Marici. Several sons were born to Kaśyapa by Aditi the daughter of Dakṣa. They are known by the names Ādityas, Vasus, Rudras and so on. Of these, Ādityas are twelve in number. (Āditya means the son of Aditi). There are is a difference of opinion as to who these twelve Ādityas are. According to Agni Purāṇa, Chapter 51, the twelve Ādityas are Varuna, Surya (the Sun), Sahasrāṁśu, Dhātā, Tapana, Savitā, Gabhasti, Ravi, Parjanya, Tvaṣṭā, Mitra and Viṣṇu. (See under Dvādaśādityas). But in Mahābhārata, Ādi Parva, Chapter 65, Stanza 15, it is stated that the twelve Ādityas are Dhātā, Aryamā, Mitra, Śukra, Varuna, Aāśa, Bhaga, Vivasvān, Pūṣā, Savitā Tvaṣṭā and Viṣṇu.

Very often these names are used as synonyms of the Sun. So it is better to assume that there are several Ādityas and that it is the sun who gives light and heat to the worlds. Vivasvān is this sun because it is said that from this Vivasvān the Manu Vaivasvata was born and from this Vaivasvata, Iksvaku, the first king of the Solar dynasty, was born.

The sun rises in the east and sets in the west, in consequence of which days and nights occur. The Purāṇic assumption is that the sun travels in a very chariot. The chariot of the Sun is nine thousand *yojanas* long. The wheel is fixed to this. The great wheel of time with three centres, five tyres and six spokes, is fixed on that indestructible year. It has seven horses, which are the seven Vedic metres, called by the names Gāyatrī, Bṛhatī, Uṣṇik, Jagatī, Triṣṭubh, Anuṣṭubh and Paṅkti. Another axle used for the chariot of the Sun is forty-five thousand five hundred yojanas long. The length of each half of the Yoke is proportionate to the length of the axle. The short axle of the chariot with the small half of the yoke is fixed on Dhruva. The wheel fixed on the other axle rests on the mount Mānasottara.

Such a Sun is praised by the hermits. The Gandharvas sing in front of the Sun. The celestial maids dance before him. The giants guard him, the serpents prepare his chariot, the Yakṣas hold bridle and the Bālakhilyas stand around him. Viṣṇu who is having the figure of the Sun pervaded by the power of the Vedas, never rises or sets. The seven groups are separate from that Viṣṇu. As the figures of those who approach, are reflected in a mirror fixed on a post, that power of Viṣṇu, without separating itself from that chariot, pervades them who come every month in turn. (Viṣṇu Purāṇa, Aṁśa 2, Chapter 11).

The Sun starts from the east and goes to the western ocean. The directions east and west originate from this rising and setting. As a matter of fact when the sun rises in the east it is bright in places behind it. But it does not shine in the palace of Brahmā on the top of Mahāmeru. The rays of the sun which enter the palace are driven back by the radiance of the palace. The Mountain Meru is north to all islands and countries. So on one side of that mount it is always

day on the other side it is always night. When the Sun sets his light enters fire. So at night the light of fire goes far. In the same way, at day time, the light of fire enters the sun. So the sun shines more. Thus, because the light of the sun and fire enter each other the day and the night wax when the sun shines on the southern and northern hemi-spheres. The dark nights and bright days enter water gradually. The water seems a little red, in day time because darkness has entered it in the night. After sunset the water seems a little white because the day has entered the water.

Thus, when the sun passes through the middle of the island Puṣkara, the change of the Sun to one thirtieth portion of the earth is called 'Mauhūrtikagati' (covering the distance in a muhūrta–48 minutes). The sun, like a fly sitting on the circumference of the wheel of a potter travels round the earth inclining a portion of a thirtieth of the earth, and making day and night. In the beginning of the transit to the Tropic of Cancer, the sun passes into the zodiac of Makara, and then to Kumbha and Mīna. After having completed the three zodiacs, the sun makes the day and night equal and enters Viṣuva. At the end of travelling in the Northern hemisphere the sun enters the zodiac of Karkaṭaka and transit to the south begins. (Viṣṇu Purāṇa, Aṁśa 2, Chapter 8).

The Sun is being attacked daily by a kind of giants called the Mandehas.

The Sun married Saṁjña, the daughter of Viśvakarmā. Three children Manu, Yama and Yamī were born to him by Saṁjña. By Chāyā, the maid of Saṁjñā, three children, Śanaiścara, Manu and Tapatī were born to the Sun. Aśvinīkumāras and Reventa were born by Saṁjñā to the sun who took the form of a horse. (See under Saṁjñā and Chāyā).

On several occasions other sons such as Sugrīva, Kālindī Karṇa and so on were born to the Sun. (For details see under those entries).

A story stating that the rising of the sun was delayed because of the curse of Śilavatī, is stated in Mahābhārata. (See under Śilavatī).

Once the King Satrājit did penance and got the jewel Syamantaka from the Sun.

Once the Sun and the moon pointed out Rāhu who had come to partaka of the Amṛta (Ambrosia) in stealth and Mahaviṣṇu cut off his head. (For detailed story see under Amṛta, para 4).

The Sun is the Teacher of Hanūmān.

Once Rāvaṇa happened to reach the Solar region, while he was conducting regional conquest. That night he rested on Mahāmeru, and then got into his plane Puspaka, ready for fight in the morning. Seeing the Sun rising up, Rāvaṇa called his minister Prahasta and said to him. "Minister, go and convey my words to the Sun. 'Rāvaṇa has come to fight. Either get down and fight or admit defeat.' Prahasta walked towards the sun and told the worlds of the King to the two gate keepers Piṅgala and Daṇḍī. The Sun was informed of this by Daṇḍī. The Sun told Daṇḍī thus: Daṇḍī, I don't mind whether I defeat or I am defeated by Rāvaṇa. The thing is, that I have no time." Daṇḍī informed Rāvaṇa of this. Rāvaṇa went away shouting that he had defeated the Sun.

Other details.

(i) Once Pāñcālī worshipped the Sun. The Sun created an unseen giant for her protection.

(ii) Pāñcālī did penance before the Sun and procured the 'Akṣayapātra' (the pot that never became empty). (See under Akṣayapātra).

(iii) The Sun destroys the ungrateful asuras (demons).

(iv) There is a story connecting the Sun and the South. In days of old the Sun performed a sacrifice according to the Vedas, and to Kaśyapa who was the ministerial priest, he gave the South as dakṣiṇā (offering). So the south got the name 'Dakṣiṇa'.

(v) The west is the place where the Sun pours his rays after the end of the day.

(vi) When Karṇa and Arjuna confronted each other in the battle of Bhārata, the Sun boasted to Indra that Karṇa would come out victorious.

(vii) The Sun gave Subrahmaṇya two attendants named Subhrāja and Bhāsvara.

(viii) Once Śiva anointed the Sun as the king of all the planets.

(ix) The Sun once gave Yājñavalkya the boon that he would get knowledge of the Vedas.

(x) The story of one who had attained the region of the Sun by 'Uñchavṛtti' (Living on the grains fallen on the field) is given Mahābhārata, Śānti Parva, a few Chapters from 353, as follows:

There was a Brāhmān in a place called Mahāpadma on the banks of the Ganges. He wandered here and therefor knowledge of Vedas. Once a hermit met him and directed him towards a Nāga named Padmanābha. Padmanābha is the serpent which supports the chariot of the Sun. The Brahmin-hermit started in search of Padmanābha. At last he found out his house. But there was the wife of Padmanābha only. She said that her husband would return within a few days Accordingly he remained on the banks of the Ganges without any food. Padmanābha returned and both of them met together. The hermit asked the Nāga what he sould do in order to get merged in God. The Nāga replied that he could became one with God by Uñchavṛtti. The Nāga continued. "The Sun is a god who had invoked into himself a saint had lived only by the fallen grains in the field. The activities of that Sun are wonderful. The hermits and saints attach themselves to the rays of the Sun as birds attach themselves to the branches of trees. The great storms arising from the Sun spread wide in the sky. I saw once a person sitting inside that Sun who was a wonder of wonders. When that person as shining as the Sun came to him in the noon the Sun embraced him and seated him inside him. I asked him who he was. The Sun replied that he was a person who had attained heaven by Uñchavṛtti." Hearing the advice given by the Nāga, the Brahmin engaged in Uñchavṛtti and attained heaven.

(xi) The Sun gave Subrahmaṇya shining beauty.

(xii) The Sun gave the hermit Jamadagni an umbrella and slippers. (See under Cherippu).

(xiii) In olden days when a war between the Devas and the Asuras was drawing near, Rāhu woundeer the Sun and the moon. Alongwith that the universe fell in darkness, and the *asuras* began to destroy the Devas. At this time according to the prayer of the gods the hermit Atri assumed the figure of the Moon and made the Sun as shining as of old.

(xiv) The Synonyms of Sun according to the Amarakośa are given below:-

(Sūta, Sūrya, Aryamā, Āditya, Dvadaśātmā, Divākara, Bhāskara, Ahaskara, Brahdhna, Prabhākara, Vibhākara, Bhāsvān, Vivasvān, Saptāśva, Haridaśva, Uḷṇaraśmi, Vikratana, Arka, Mārtaṇḍa, Mihira, Aruṇa, Pūśā, Dyumaṇi, Taraṇi, Mitra, Citrabhānu, Virocana, Viśvāvasu, Grahapati, Tviṣāmpati, Aharpati, Bhānu, Haṁsa, Saharsāṁśu, Savitā, Tapana, Ravi, Padmākṣa,

Tejasāṁrāśi, Chānyānātha, Tamisrahā, Karmasākṣī, Jagaccakṣus, Lakabandhu, Trayītanu, Pradyotana, Dinamaṇi, Khadyota, Lokabāndhava, Ina, Bharga, Dhāmanidhi, Aṁsumālī and Abjinīpati.

SUŚARMĀ

King of Trigata deśa. The following information about him is gathered from Mahābhārata.

(i) Suśarman, son of Vṛddhakṣema attended Draupadī's wedding. (Ādi Parva, Chapter 185, Verse 9).

(ii) Once he incited Duryodhana to attack Matsya, the Virāṭa King. Accordingly Duryodhana attacked the Virāṭa city and Suśarman aided him in the battle. (Virāṭa Parva, Chapter 30).

(iii) In the battle that followed the lifting of the cows of the Virāṭa King by the Kauravas, Suśarman took the Virāṭa King as captive. (Virāṭa Parva, Chapter 33, Verse 7).

(iv) In the battle that followed the above incident Bhīma caught Suśarman as prisoner. (Virāṭa Parva, Chapter 33, Verse 25).

(v) At the instance of Yudhiṣṭhira Bhīma set Suśarman free. (Virāṭa Parva, Chapter 33, Verse 58).

(vi) Suśarman fought against the Pāṇḍavas and on the first day of the great war he fought a duel with Cekitāna. (Bhīṣma Parva, Chapter 45, Verse 60).

(vii) Arjuna defeated Suśarman. (Bhīṣma Parva, Chapter 82, Verse 1).

(viii) He fought with Arjuna, Bhīma and Dhṛṣṭadyumna, (Bhīṣma Parva, Chapter 114; Droṇa Parva, Chapter 14).

(ix) He vowed that he would kill Arjuna. (Droṇa Parva, Chapter 17, Verse 11).

(x) When Droṇacārya was killed, he ran away from the battlefield (Droṇa Parva, Chapter 193, Verse 18).

(xi) Arjuna killed Suśarman. (Śalya Parva, Chapter 27, Verse 45).

(xii) Names like Prasthalādhipa, Rukmaratha, Traigarta and Trigarta are used as synonyms of Suśārman.

SUTASOMA

The son born of Bhīmasena by his wife Draupadī. The information regarding this Sutasoma, taken from Mahābhārata, is given below:

(i) Sutasoma took birth from a portion of the Viśvadevas. (M. B. Ādi Parva, Chapter 67, Verse 127).

(ii) It is mentioned in Mahābhārata, Droṇa Parva, Chapter 23, Verse 28, that this prince was given the name Sutasoma, because he was born by the blessings of Candra (Moon).

(iii) Sutasoma had a combat with Vikarṇa on the first day of the battle of Bhārata. (M. B. Bhīṣma Parva, Chapter 45, Verse 58).

(iv) He rescued Śrutakarmā from the hold of Durmukha in the battle of Bhārata. (M. B. Bhīṣma Parva, Chapter 79, Verse 39).

(v) Sutasoma fought with Viviṁśati. (M. B. Droṇa Parva, Chapter 25, Verse 24).

(vi) Sutasoma fought with Śakuni and was defeated. (M. B. Karṇa Parva, Chapter 25, Verse 18).

(vii) There was a severe fight between Sutasoma and Aśvatthāmā. (M. B. Karṇa Parva, Chapter 55, Verse 14).

(viii) Mention is made in Mahābhārata, Sauptika Parva, Chapter 8, Verse 55 that in the battle of Bhārata, Aśvattāmā entered the camp of the Pāṇḍava army in the night and killed Sutasoma.

SUVARṆAṢṬHĪ

Son of King Sṛñjaya. While sages Nārada and Parvata were living in that King's palace the following incident took place.

Sṛñjaya expressed his sorrow over having on issues to Nārada who then blessed him to have a son called Suvarṇaṣṭhīvī. The king of began performing Yajñas from that day onwards and his queen conceive and in due time delivered a child who was named Suvarṇaṣṭhīvī and he became an asceitc even as a boy. Indra got alarmed by the penance of Suvarṇaṣṭhīvī and tried to frighten him by assuming the forms of various cruel beasts. He also sent his Vajrāyudha against the ascetic, but all to no purpose.

The boy became four or five years old when one day while strolling in the company of his mother on the banks of the Gaṅgā, a tiger jumped upon him. This tiger of illusion had been sent by Indra and the tiger killed the boy. His mother wept aloud and people in the palace gathered around her. Sṛñjaya wept bitterly. Ultimately Nārada appeared, comsoled the King and with the permission of Indra brought the boy back to live.

SVADHĀDEVĪ

Wife of the Manes. There is a story, as given below, in Devī Bhāgavata, Skandha 9, about the birth of this goddess.

At the beginning of creation Brahmā created seven groups of Manes of whom four were embodied and three were lustrous ones. The deities called the Manes are the Agniṣvāttas, the Barhiṣadas, the Somapās, Yama, Anala, Soma and Aryaman. The Śrāddhas (oblations offered to the manes) were stipulated as the food of these manes. It was ordered that the Brahmin who does not make offerings to the manes, will be as mean and despicable as the Brahmin, who has not learned the Vedas, who has not eaten meals presented to an idol in temples, and who has not worshipped Devī (goddess), and that he would not be eligible to perform any religious ceremonies. Thus, Brahmā meant Śrāddha as food for the manes. But the portion of the rice balls offered by the Brahmins stipulated as the food of the manes, seldom reached them. At last the manes complained to Brahmā. Then Brahmā created a woman of beauty, youth, knowledge and power to grant boons, and of good character, from a portion of pure nature. She was named Svadhā, and was given to the manes as wife. Then Brahmins were ordered to give offerings to the manes only with the spell (Mantra) of Svadhā. When the Brahmins began to do as they were ordered, the manes also began to get food, and they became contended.

Two daughters named Menā and Dhāriṇī were born to the manes by Svadhādevī. It is

mentioned in Viṣṇu Purāṇa, Aṁśa 1, Chapter 10, that both of the daughters were expounders of Vedas, full of knowledge and the seat of all good qualities.

SVĀHĀDEVI

General information. Wife of god Agni (fire). There is a story the birth of this goddess, as given below, in Devī Bhāgavata, Skandha 9.

In the beginning of creation sufficient arrangements had not been made for food to be supplied to the Devs (gods). There were in misery. At last the Devas reached Satyaloka and requested Brahmā to make some arrangements for their food. Brahmā pacified them by saying that he would make available to them, the 'havis' offered by Brahmins as food. Then Brahmā meditated on the Mūla-Prakṛti. A particle of Mūla-Prakṛti appeared before Brahmā and asked him what boon he required. Brahmā said thus: Oh Goddess! The gods are miserbale due to lack of food. The fire is not powerful enough to digest the 'havis' offered by Brahmins in the fire so as to convert them as food for the gods. The fire would become powerful to digest the havis only if your esteemed self would reside in fire as the power of digestion. Only the havis offered, with the mantra, (spell) ending with the holy name of your glorious self could be digested by fire and taken to the gods as food, and they could accept it as food. So it is my request that your gracious self would become the power that dwells in fire as the figure of wealth and prosperity, adored by men and gods."

But that goddess said that her desire was to get Śrī Kṛṣṇa as her husband. She did penance to Śrī Kṛṣṇa, who appeared and said: "Devī! You will take birth as the daughter of King Nagnajit in Varāha Kalpa (a world-age) and then you will become my wife. Now you have to become the wife of Agni under the name Svāhādevī and become the power of digestion, and part or the spell (mantra). You and Agni will be worshipped together by all. From that day onwards Svāhādevī became the wife of Fire. It is mentioned in Viṣṇu Purāṇa, Aṁśa 1, Chapter 10, that three sons Pāvaka, Pavamāna and Śuci, were born to the couple.

Other details.

(i) It is mentioned in Mahābhārata, Sabhā Parva, Chapter 11, Verse 42, thus, Svāhādevī remains in the Court of Brahmā, glorifying him.

(ii) Once Svāhādevī appeared among the wives of hermits.

(iii) When Subrahmaṇya was anointed as caption of the army, Svāhādevī also was present.

SVAPNA (DREAM)

One of the four states of mind.

The Indians believe that there are two kinds of dreams and that they have the power to suggest things going to happen in future. So Indian sages have classified dreams as good dreams and bad dreams.

(1) Grass and trees have grown all over the body except the naval. (2) The dust of bronze was sprinkled on the head (3) The was completedly shaved. (4) One (the dreamer) had been nude. (5) He (the dreamer) had worn dirty clothes (6) He had applied oil on the body. (7) One is smeared with mud. (8) He had fallen from a higher level to a lower level. (9) He had married. (10) He had sung songs. (11) He had amused himself by playing a lute etc. (12) He

had gon on a swing. (13) He had obtained lotus flower and metals. (14) He had killed serpents. (15) He had climbed on trees with red flowers or on the back of low caste people, hog, dog, ass, or camel. (16) He had eaten flesh of birds or sesame oil or oil-cake. (17) He had entered the womb of his mother. (18) He had entered the womb of his mother. (18) He had got on a funeral Pyre. (19) The flag post of Indra had been broken down. (20) The Sun and the Moon had fallen down. (21) The gods. Brahmins, kings or teachers have been angry. (22) Stars or planets have fallen. (23) He had engaged himself in dance or playing musical instruments or singing. (24) He had played musical instruments except the lute (Vīṇā). (25) He had been carried down by current of a river. (26) He had taken bath in muddy water or cowdung water or Ink. (27) He had embraced virgins. (28) He had engaged in pedersaty. (29) Limbs of the body were damaged. (30) He had vomited and passed excrements. (31) He had gone to the south. (32) He had caught disease. (33) Fruits have been destroyed (34) Cleavages occurred in minerals. (35) The house was covered with dust. (36) He had swept the house clean. (37) He had played devils or cruel animals or monkeys or low caste people. (38) Had suffered molestation and hurts from enemies. (39) He had worn hermit's coloured cloth or played with coloured clothes. (40) He drank oil and got immersed in water. (41) He has worn blood coloured garland and cosmetics.

If the dreams mentioned above are seen it should not be mentioned to anybody. After the dream, either he should sleep again or take bath. To counteract the effects of bad dreams, do one of the following such as offering sesame as oblation in fire; worshipping Viṣṇu or Śiva, or the Sun or Gaṇeśvara; singing hymns of praise; reciting sūktas (verses) such as Puruṣasūkta etc. The dreams seen in the first watch of the night will come into effect within one year; dreams seen in the second watch of the night will take effect within six months; those seen in the third watch of the night will take effect within three months and those seen in the fourth watch of the night will take effect within half a month and those seen at dawn will be realized within ten days. If a bad dream and a good dream are seen in one night, the last one will take effect. So it is better not to sleep any more in the night after seeing a good dream.

Seeing that—

(1) he has climbed on a mountain or the upper storey of a building, or on the back of an elephant, or horse, or bull or on the top of trees having white flowers, or in the sky. (2) grass has grown in the loins. (3) several heads have grown. (4) hait is turned grey or adorned with white flowers. (5) one is wearing white cloth. (6) he has caught the Moon, or the Sun or the stars and patted them. (7) one has embraced the flag of Indra or hoisted the flag of Indra. (8) held the earth and fountain. (9) one has attacked the enemies. (10) he has won a controversy, or gambling or a battle. (11) he has eaten raw flesh or pudding. (12) one has bathed in blood. (13) one has drunk Surā (liquor) or blood or milk. (14) one has handled weapons. (15) the sky in clear. (16) drank the milk of cow, buffalo-lioness, elephant or mare, by mouth as their calves do. (17) one got blessings from the gods, or Brahmins, or teachers. (18) one is anointed with water in the horn of cow or water oozed from the lunar region, or anointed as the ruler of a kingdom. (19) the head is wounded or he himself was dead. (20) houses etc. Have caught fire. (21) one received the emblems of kings. (22) he has placed the instrument lute. (23) a king or elephant or horse or gold or an ox or a cow comes before.

If at the end of the dream he is seen as having climbed on the back of an ox or an elephant or on the top of a house or a mountain or a tree, or as having smeared ghee or excrement on the body or gone to a prohibited woman, or seen white cloth, clear water, tree with fruits, or a clear sky, it forebodes good future. (Agni Purāṇa, Chapter 229).

SVĀYAMBHUVA MANU

Son of Brahmā and the first of the Manus.

Svāyambhuva Manu was born as the mental son, and Śatarūpā as the mental daughter, of Brahmā. Svāyambhuva did penance and acquired boons for ruling over the subjects. He married Śatarūpā herself. Brahmā appointed him as the first Manu to rule over the subjects. Two sons named Priyavrata and Uttānapāda and two daughters named Prasūti and Ākūti, were born to Svāyambhuva by his wife Śatarūpā. Of the two daughters Prasūti was given to Prajāpati Dakṣa and Ākūti to Prajāpati Ruci as wives. A son named Yajña and a daughter named Dakṣiṇā were born to Ruci by Ākūti. The children were twins.

It is believed that Svāyambhuva and Śatarūpā are the first human beings. A story as given below, occurs in Matsya Purāṇa. Brahmā took birth as a man somewhere in Kāśmīra. Brahmā who took birth as man, created Śatarūpā from his own body, without any decrease in its radiance. Svāyambhuva (Brahmā) appreciated the beauty of Śatarūpā. He grew amorous. But Brahmā was ashamed of his feeling, as Śatarūpā being half of his body, was his daughter. Being subjected to love and shame at the same time Svāyambhava stood there, looking at Śatarūpā. To avoid the look of Brahmā, Śatarūpā moved to one side. Brahmā had no courage to turn his face to that side. So another face sprang up on that side for him. Śatarūpā turned to four sides and Brahmā thus got four faces. His amour subsided. When the desire subsided a man originated from Brahmā. That man is Svāyambhuva.

SVETAKETU

A Maharṣi.

Śvetaketu was the son of the sage Āruṇī or Uddālaka who was born in the Gautama clan. Śvetaketu had a sister named Sujātā. Aṣṭāvakra was her son by the sage, Kahoṭaka. Thus, Śvetaketu was Aṣṭāvakra's uncle. Śvetaketu and Aṭṭāvakra's uncle. Śvetaketu and Aṭṭāvakra grew up together in Uddālaka's Āśrama.

Under his father's training Śvetaketu became a great scholar. With the increase in his scholarship, he became very proud. The father who understood this called him to his side and asked him: "By studying all about what you can see, hear and understand, have you learnt anything about what you cannot see, hear or understand?" Śvetaketu admitted that he did not know. Then Uddālaka explained to him the mystery of Paramātmā (universal soul) which is without beginning or end. (Chāndogyopaniṣad).

After completing his education under his father, Śvetaketu went to Pāñcāla. There, in the royal assembly Jaivali, the Pravāhaṇa King asked him the following questions: "Where do people go from this world? How do they return? Where do Devayāna and Pitṛyāna meet? From where do they diverge? Why is Pitṛloka imperfect? What is the fifth yajñabali?"

Śvetaketu answered that he did not know because his father had not taught him these

things. Then he went to his father Áruṇi and told him about his failure to answer these questions. The father admitted that he too did not know them and suggested that they should ask Pravāhaṇa himself. Since Śvetaketu refused to go with him to see the king, Uddlaka himself went to Prāvahaṇa. The king enlightened him on the above topics and sent him back. (Chādogyopaniṣad 1.8).

In Kauṣitaki Brāhmaṇa, Śvetaketu is described as the Ācārya of the rules of Yajña. He had laid down definite rules and procedures for priests officiating in Yajñas. Besides, he has suggested the different customs and practices to be observed by Brāhmācārins and Tapasvins. In the treatises dealing with Dharmaśāstra before his time, food of sweet taste was denied to Brāhmācārins. But Śvetaketu has pointed out that it was an entirely wrong doctrine. (Gopatha Brāhmaṇa, 1.33; Sāṁkhyāyana Brāhmaṇa, 1.33).

Once an ācārya named Jātūkarṇya became the priest of Kings of Kāśī, Kosala and Videha. Śvetaketu who was angry at this complained bitterly about this to his father. Then Uddālaka reminded his son that priests should yearn for wisdom instead of being attracted by worldly pleasures.

It is more or less clear that it was Śvetaketu who abridged the original work on Kāmaśāstra by Nandi, into 500 chapters. This abridgement of Śvetaketu was again abridged after some years by Bābhravya. It was after abridging it again and adding Dattakācārya's "Vaiśika" and Suvarṇanābha's "Sāmprayogika", etc., that Vātsyāyana composed his famous treatise "Kāmasūtra". Really speaking the basis of Vātsyāyana's "Kāmasūtra" who the works of Bābhravya and Śvetaketu on Kāmaśāstra.

It has been observed that the first person who raised his voice against the evils of drinking and adultery by the Brāhmaṇa community was Śvetaketu. There is a story in the Mahābhārata about the fact which prompted him to bring marriage within the framework of law. Śvetaketu was Uddālaka's son, born to his wife by one of his disciples. (M. B. Śānti Parva, Chapter 35, Verse 22). Once his mother was abducted by a Brāhmaṇa. This incident inspired him to make stringent laws insisting on monogamy for men and women.

SVETAPARṆA

King of the city of Bhadrāvatī, which was situated to the east of Hastināpura. In Jaimini Aśvamedha Parva, Chapter 10, Verse 15, it is stated that Bhīma after a fight captured and took with him the beautiful horse of this king for the purpose of Yudhiṣṭhira's Aśvamedha Yajña.

ŚVETARAŚMI

An elephant. A Gandharva happend to be born as a white elephant in the Kaliṅga country, as a result of a curse. Śvetaraśmi is the name of that elephant. The King Ratnādhipa mounted that elephant and did many exploits.

King Ratnādhipa was the ruler of the island Ratnakūṭa. He was a prominent Vaiṣṇava. He did *tapas* to Viṣṇu with the object of conquering the whole earth and to get all princess as his wives. Mahaviṣṇu appeared before him and said:-"A Gandharva has been born in the land of Kaliṅga by a curse as a white elephant. His name is Śvetaraśmi. As directed by me, he will come to you. You may ride him and he will take you through the air across the sky. All the

kings against whom you fight, will be defeated and they will offer their daughters to you as tribute."

Next day, the elephant Śvetaraśmi descended before him through the air. As advised by Mahaviṣṇu Ratnādhipa mounted the elephant and conquered the whole world and secured numerous princesses. One day as the king was riding the elephant and travelling through the air, an eagle came and pecked at the forehead of the elephant. Ratnādhipa drove it away by a thrust with his spear. But the elephant fell down unconscious. Even after five days he did not rise. The king offered prayers to the "Lokapālakas". He was about to cut off his own head and offer it as sacrifice to them. Just them he heard a mysterious voice saying: "Do not be rash; Śvetaraśmi will rise at the touch of a chaste woman."

The king at once went to the palace and brought his chief queen who was kept closely guarded and asked her to touch the elephant. But he did not rise. Then he ordered all the rest of his wives in turn to touch the elephant. Still the elephant did not rise. When he found that none of his 80,000 wives was a "chaste woman", the King was ashamed of himself. Then he brought every one of the women in his kingdom and made them touch the animal one by one. But it was all in vain. At this state, when Ratnādhipa was very much depressed, a merchant named Harṣagupta from Tāmralipti happened to come there. He was accompanied by his wife Śilavati. She touched the elephant and immediately it stood up. Ratnādhipa was very much pleased and married Śīlavatī's sister Rājadattā. After offering many rich presents to Śīlavatī and Harṣagupta Ratnādhipa took Rājadattā on the back of Śvetaraśmi to a deserted island Catuśśāladvīpa and left her there under the protection of several women attendants. The king spent his nights at Catuśśālavīpa and days in his own palace.

One day Rājadattā was remaining alone in her residence. The attendants had gone out to attend to various duties. At this time a man happened to arrive there from somewhere. He was Bhavanasena, the son of a Vaiśya. He reached the island with the help of a piece of wood which was floating in the sea after a shipwreck. Rājadattā who heard his story, was irresistibly attracted by him and she embraced him. Just then the king arrived on the scene. Consoling himself by thinking that this was also the will of Fate, he let off the Vaiśya youth.

The king returned to his palace and decided to spend the rest of his life by doing *tapas* in the forest, after giving away all his wealth and property to the poor. When he was about to mount Śvetaraśmi, the animal suddenly transformed itself into a man of divine glory, dressed in gorgeous clothes and jewels. He spoke to the king as follows: "I am a Gandharva. My name is Somaprabha. There is my elder brother Devaprabha who lives on the Malaya mountain. My brother had a wife named Rājavatī. Once all the three of us went to worship in a Viṣṇu temple at a place called Siddhāvāsa. At that time my sister-in-law sang a devotional song. A Siddha who was enchanted by her song was looking fixedly at her. Enraged at it, my brother asked the Siddha why he was starting at his wife with lustful eyes. The innocent Siddha was naturally provoked by the question and pronounced a curse that my brother and his wife would be born in human wombs and in that birth, he would see his wife having sexual union with a stranger. When I heard my brother being cursed I became very angry. I hurled a toy elephant which was in my hand at the time, at the Siddha. He then cursed me also to become a white elephant just like the toy with which I hit him. I am that younger brother and you are my elder brother. This

Rājadattā, your queen was my sister-in-law Rājavatī. Our curse is now over." As soon as he concluded, all the three of them renounced their earthly bodies and were restored to their original forms.

TAKSAKA

A fierce sepent.

Descending in order from Viṣṇu—Brahmā—Marīci—Kaśyapa—Takṣaka.

Kaśyapamuni got of his wife Kadrū serpents and Takṣaka was one of the serpent chiefs. (Śloka 5, Chapter 35, Ādi Parva).

In his boyhood Takṣaka .vent out from the family. The reason was a curse by his mother. Once Kadrū and Vinatā, another wife of Kaśyapa, entered into a controversy regarding the colour of the hair of the tail of the horse Uccaiśśravas. Kadrū said, it was black and Vinatā said it was white. It was decided that she who lost the wager should become the servant of the other. That night Kadrū called her children and asked them to go and hang on the tail of the horse so that it should appear black. Some of the righteous children opposed this deceitful attempt of their mother and refused to go. Kadrū cursed them saying that they would be burnt to death at the Sarpasatra of Janamejaya. Kadrū sent those children out from home and Takṣaka became their leader.

At that time Parīksit (King of Bhārata) became the victim of a curse that he would die by the bite of Takṣaka within seven days. The worried king in consultation with his ministers decided to take protective measures. At first he moved to a seven-storeyed palace and stayed on the seventh storey. Physicians of fame and those well-versed in mantras were posted at the palace. Brahmins were put on duty for prayers. The entire palace and precincts were guarded by huge elephants. Security arrangements were such that even wind found it impossible to enter the place without permission. The king did all his daily routine activities in the palace itself.

At that time Kaśyapa [There is a version that it was Dhanvatari who was thus sent back by Taksak. 9th Skandha, Devī Bhāgavata] was the greatest of all physicians and māntrikas and, greedy that he was, he started to the palace of Parīksit thinking that it would be the best opportunity to obtain some money from the king. Takṣaka also going to the palace in the guise of a Brahmin. On the way Takṣaka met Kaśyapa and knowing well that the presence of the celebrated Kaśyapa at the palace would be an obstacle to the achievement of his mission, he approached Kaśyapa. They talked on the way and Kaśyapa said he was going to the palace to save to king from the bite of Takṣaka. Then Takṣaka, revelaing his identity, said that it was impossible to save anybody from the result of his bite. Both then decided to test their skill then and there. A huge banyan tree with many braches spreading wide was standing nearby and Takṣaka gave it a bite. Within seconds the huge tree was charred to destruction. Kaśyapa then took some water and reciting a *mantra* poured the water over the ashes of the tree and then to the surprise of Takṣaka, the tree rose up and stood in its original form. On seeing that Takṣaka confessed that Kasyapa was superior to him. Takṣaka confessed that Kasyapa was superior to him. Takṣaka then coaxed him to his side and giving him a huge amount as bride bade him return home.

Six days went by and on the seventh day Takṣaka reached the palace of Parīkṣit. He found the palace well-guarded and watched. There was no way to go in. Takṣaka then called all his relatives and had them disguised as Brahmins. He sent them in with fruits and roots, like people who had come to pay homage to the king. Takṣaka crept into one of the most attractive of the fruits as a tiny worm. The guards at the gate stop ped them. The fake Brahmins then said that they had come a long way from a far off *tapovana* and should be allowed to see the King. The information was carried to the King. The King said he would see the Brahmins the next day but ordered their gifts to be brought to him. When the fruits and roots were brought to him, he gave a fruit each to the minister, himself taking the most beauitiful fruit of the lot. When he cut fruit open he saw a worm with two black eyes and a red body sitting inside it and was a bit surprised. Then, he addressed his ministers thus: "Oh, best of ministers, by your earnest and sincere endeavour nothing has happened to me till now. The Sun is going to set and the term of the curse is going to end. There is no need to be afraid of any poison now. But let not a curse of a sage go futile. Let this worm bite me and fulfill the curse." So saying the king took the worm and placed it on his neck. The worm changed itself into the fierce Takṣaka and bit the king and the king fell down dead. (12th Skandha, Devi Bhagavata).

Takṣaka by instructions from Indra was living in the forest of Khāṇḍava and when that was burnt by Agni, it was Indra who saved Takṣaka from the fire.

Other details.

(i) A king called Candrāṇgada lived in the house of Takṣaka for sometime. (See under Candrāṅgada).

(ii) Takṣaka in the guise of a Brahmin named Kṣapaṇaka went to the sage Uttanka and stole the ornaments from him. (See under Uttaṅka).

(iii) Once the Earth was made into a cow and everybody milked from her what each wanted. The serpents milked poison from her and they then used Takṣaka as the calf. (See under Pṛthu).

(iv) During the burning of the forest of Khāṇḍava Arjuna slew the wife of Takṣaka. (See under Khanda-vadāha).

(v) When the soul of Balabhadrarāma, after his death, reached Patala, Takṣaka received it with respect. (Sloka 15, Chapter 4, Mausala Parva).

(vi) Takṣaka lives in the court of Varuna worshipping him. (Sloka 8, Chapter 9, Sabhā Parva).

TĀRAKA

Śiva Purana mentions about a Taraka, son of the minister of Bhadrasena, a King of Kashmir. This Taraka was the rebirth of a he-fowl. Bhadrasena had a son named Sudharmā. He was the rebirth of a monkey. There is a story regarding how this fowl and the monkey came to be born in Kashmir as above.

Once in the village of Nanda there was a prostitute named Mahānandā. Though she was a great devotee of Śiva she was living the life of a prostitute for her livlihood. She was having a monkey and a he-fowl as pets. She would adorn the necks of her pets with the *rudraksa* necklace (rosary) made a berry beads favourite of Śiva and when she sang songs in praise of

Śiva those pets danced to the tune.

One day a Vaiśya came there. He had a diamond Śiva Linga with him. Mahānandā felt a great fancy for that and so promised the Vaiśya that if he gave her the diamond *linga* she would remain a faithful wife to him for there days. The Vaiśya agreed and the diamond *linga* was kept in a very secure place. That night when both the Vaiśya and Mahānandā were sleeping tired after a hectic amorous sport, the house got fire and the diamond was burst into pieces. The Vaiśya greatly griefsticken by the loss of the diamond jumped into the fire and committed suicide. Mahānandā faithful to the promise that she would remain his wife for three days started to jump into the fire and abandon her life. At once Śiva appeared before her in person and said thus: "Oh, Mahānandā, do not commit suicide. I came to you disguised as a Vaiśya to test your devotion. You can now ask of me any boon."

With tears of joy running down her cheeks she said she wanted to live with Śiva. So Śiva carried her soul to Kailasa. No only that, Śiva blessed the fowl and monkey and said they would be born as devotees of Śiva in their next birth and attain *mokṣa* at the end of their life on earth. Accordingly the monkey and the fowl were born in Kashmir as Sudharmā and Tāraka.

TĀṬAKĀ

A fierce demoness. It was because of a curse of the sage Agastya that Taṭaka became a demoness.

There was once a great Yaksa named Suketu, a son of Surakṣa. He did penance to propitiate Brahmā to get a child and by the blessing of Brahmā Suketu got a daughter named Taṭaka. Brahmā gave her the strength of a thousand elephants. Taṭaka was by nature interested in cruel and violent deeds and doing deeds of magic. She made Sundra, son of Jharjha, her husband. She got two sons named Marica and Subahu. They also became mighty ones great in deeds by magic.

Once Sundra attacked the Āsrama of Agastya in a mood of introxicated arrogance. Sunda was burnt to death in the fire of his fury. Taṭaka coming to know of the death of her husband got angry and attacked the asrama of Agastya with her sons. Agastya cursed them and made them into demons. Taṭaka and her sons who immediately turned themselves into fierce-looking demons went first to Patala with Sumālī, father of the demon race and then went with Ravana, King of the demons, to Laṅka and stayed there. With the help of Ravana, Taṭaka conquered the great deep forest near Kārūṣa and stayed there with her sons. None, *devas*, demons or men, dared to step into that forest. Even the Sun or Clouds avoided passing above that forest.

It was at that time that Srī Rāma and Lakṣmaṇa came to that forest with Visvamitra. Taṭaka attacked Srī Rāma and Rāma killed her with one arrow. The heavy body of the demoness fell to the ground like a big mountain. Her soul then rose up as a beautiful Gandharva lady and Taṭaka who was thus released from the curse praised Srī Rāma and left the place.

ṬHINṬHĀKARĀLA

A prodigal person who lived in Ujjayinī. He used to defeat all in the game of dice. With the money so received from defeated persons he would buy wheat and go to the burial ground and after making bread with it would eat it dipped in ghee sitting before an oil light placed

before an idol of Mahākāla (lord of the burial ground). He would then lie there itself and sleep.

One night he saw the idols in the Mahākāla temple twinkling. He jumped up and challenged the idols for a game of dice. The idols stood mute and Ṭhinṭhākarāla taking their silence to be consent according to the rules of gambling fixed a wager and played. He won and then he said addressing the idols. "I have defeated you. Give me the money due to me." The idols stood silent and he, therefore, wrestled with them. Still the idols stood dumb. Then Thinhakarala took his sword. Instantly the *devas* gave him the money due to him. Early morning he went away from there and spent the money lavishly. At night he came back again and challenged the idols for gambling as before. This became a daily routine and the *devas* felt themselves harassed. They, therefore, approached the goddess Cāmuṇḍī and she advised them to refrain from playing as there was no loss of honour if one refused to take a challenge to gamble.

That night also as usual Ṭhinṭhākarāla came and challenged the idols for a game of dice. Then the idols said "We are not prepared to play." Then he challenged Mahākalā himself to play. Mahākāla also refused to play. Then suddenly the mind of Ṭhinṭhākarāla chaned and he did penance to please Mahakala. Mahakala was pleased with him, appeared before him and blessed him.

Once a few nymphs came to bathe in the Mahākālī pond and as per the instructions of Mahākāla, Ṭhinṭhākarāla took away their robes while they were bathing. He demanded a nymph named Kalāvatī in return for their robes and finding no other way they gave him Kalāvatī.

Kalāvatī thus became the wife of a Man due to a curse of Indra. Once she praised sexual enjoyment with men on earth and decried the same with Devas. Indra heard it and he cursed her "Then let her became the wife of a man on earth and enjoy the pleasures there." All this story Ṭhinṭhākarāla learned from Kalavati. She added she wanted to go to Devaloka the next day for a dance with Rambhā. Ṭhinṭhākarāla consented and he also went to Devaloka and saw the dance, sitting alongwith the Devas.

When Rambhā's dance was over, there was the dance of a goat. Seeing that Ṭhinṭhākarāla said to himself: "Why, this is a goat I used toseed daily in Ujjayinī. How did it come here to dance?" When the dances were over and the people dispersed, Kalavati took Ṭhinṭhākarāla to the Mahākalī temple. Next day he met the same goat in Ujjayini and then he enquired "Hi, do that dance which you did yesterday before Indra in devaloka. Let me see". The goat stood dumb thinking of how this man on earth came to know of the dances in Devaloka. Ṭhinṭhākarāla once again compelled the goat to show is dance but when the goat still refused tod dance he thrashed it with a stick on its head and the goat immediately went to Devaloka and information Indra about the incident. Indra felt sad when he saw blood oozing from the wound on its head. Indra by his divine powers then understood that Kalavati was at the bottom of all this trouble and cursed her to remain as a doll on a pillar in the temple belonging to King Narasiṁha of Nāgapura. Alambuṣā, mother of Kalavati, who heard the curse begged for relief and Indra said she would get freed from the curse when the king himself demolished he temple and razed the place to the ground.

True to the curse, Kalāvati after giving all her ornaments to Ṭhinṭhākarāla bid him goo bye and went and remained as a doll on the temple-pillar at Nāgapura. Deeply distressed at

this mishap of his wife, Ṭhiṇṭhākarāla dressed himself as an ascetic and went to Nagapura. There he purchased five earthern pots and filled them with the ornaments of Kalavati. He buried four of the pots in the forests and the fifth in the bazaar near the temple. Then he built a hermitage on the shores of a near by river and started living there. News soon spread that a great *yogī* had come to the city and the king went to see him. They talked for a while on religious and spiritual matters and the king was about to leave when they heard the howl of a jackal. The *yogī* smiled and the King asked him why he smiled. He refused to answer but the king insisted and then the *yogi* said "Oh king, the jackal says that in a forest to the east of the city under a silver plant is a treasure." The king immediately ordered his men to go and dig at the place and when they did they got the treasure. The king offered the treasure to the *yogi* but he refused to accept it. Ṭhiṇṭhākarāla then on three different occasions pointed out to the king the three other pots in the forests and the king got great confidence in the powers of the *yogi.* One day he went to the temple with the king and while they were walking around a crow crow and the *yogi* smiled. The king again asked him the reason and the *yogi* said that there was a treasure pot in the bazaar near by. When they searched at the spot directed by the *yogi* the treasure was found.

On another day the king and the *yogi* went to the temple and as they walked about they saw the doll on one of the pillars crying. The king asked the *yogi* the reason for the doll crying thus. The *yogi* replied "Oh, king this temple is not located in a proper place. Further the deity here was no installed at an auspicious time. If this continues the king will come to ruin. That was why the doll cried." On hearing this the king ordered the temple to be completely demolished and the place made a plain ground. The order was carried out and Kalavati got release from the curse. She went to heaven and told Indra all that had happened. Indra immediately sent Kalavati to fetch Ṭhiṇṭhākarāla to heaven and then both of them lived happily in heaven.

TILOTTAMĀ

A prominent celestial maiden.

(1) *Birth.* Tilottama was born to Pradhā, wife of Kasyapa, grandson of Brahmā and son of Marici. Alambuṣā, Miśrakeśī, Vidyutparṇā, Aruṇā, Rakṣitā, Rambhā, Manoramā, Subāhu, Keśinī, Suratā, Surajā and Supriyā were all sisters of Tilottamā. (Chapter 65, Adi Parva).

There is a story about the birth of Tilottama. Two demons named Sundra and Upasunda obtained invincible powers by doing penance. To make these two brothers quarrel with each other, by directions from Brahmā, Viśvakarmā created Tilottama. Viśvakarmā collected from all inanimate and animate objects parts of objects beautiful to look at and created the enchanting Tilottama. Tilottama was then made to come to the world through the womb of Kasyapa's wife. Because she was made by the tilāṁśa (small particle) of all the best (uttama) articles of the world she got the name of Tilottamā. (Chapter 215, Adi Parva).

The good girl named Tilottama was formerly created by Brahmā from small particles of diamonds. (Sloka 1, Chapter 141, Anuśāsana Parva).

(2) *How Śiva got four heads and Indra a thousand eyes.* When the two demon brothers Sundopasundas were creating great havoc in the world by their cruel and immoral deeds, it was Tilottama who was deputed by Brahmā to create a split between the brothers. On the eve

of her departure to the world she went to Devaloka to bid adieu. Brahmā stood facing south and Śiva stood facing north and Tilottama stood in the centre surrounded by the Devas. Tilottama circled round the *devas* worshipping them. Śiva was enamoured of her beauty and wanted to see her always and so a face on all the four sides of his head sprang up so that he could see her always as she circled round him. Indra was also enamoured of her he found his two eyes insufficient to enjoy her beauty. So instantly a thousand eyes sprang up in the face of Indra.

TIRAYAṬṬAM

A form of unrefined drama current in Kerala. This ancient art originally came into being to propitiate some gods. There are others of this kind like 'mutiyeṭṭu' 'Tīyaṭṭu' and 'Ayyappan Pāṭṭu' which all belong to a class of Ritualistic plays.

This folk drama is a colourful pageant devoted to gods. Its artistic value is worth noticing. This is known by different names like 'Tira', 'Teyya' and 'Kaliyāṭṭam'. 'Tira' in ancient language means 'daivadarśana' (sight of gods) 'Teyya' is the corrupt form of 'daiva'. Tirayāṭṭam is a visible amusement where actors appear dressed as gods. Because the actors dance in the dresses of gods, this is called devāṭṭam also. Teyyāṭṭam is the distorted form of devāṭṭam. Because this is both a Kali (play) and an āṭṭam (dance) this is called Kaliyāṭṭam also.

After the vellāṭṭam before midnight Tirayāṭṭam begins. The dresses of the teyyas differ slightly from each other. Some Tiras wear jackets and skirts while some wear flower garlands made of Tulasī leaves (basil plant) and ceṭṭi (jungle geranium). All the tiras rush to the temple in great spirit and they are followed by lampholders and torch-bearers to the accompaniment of loud sounds of musical instruments and uproars from the spectators. When the first round of dances is over, the'Teyya' stands dancing, pouring blessings to the people and deciding ways of atonement for the sins done. Then food is offered to the gods and the function ends with a 'Vela' circling the temple.

TIRUJÑĀNASAMBANDHA (R)

He was one of the four Dākṣiṇatya Śaivamatācāryas. He lived during the early part of the seventh century. The book on Daksinatya Śaivamata is called Tirumura. There are twelve songs in that book. They were compiled by Nambiyāṇḍār Nambi who lived during the period of Rājarāja Cola. The first seven of these are devotional songs called Tevāras. They were composed jointly by Tirujñānasambandhar, Tirunāvukkaraśar and Sundaramūrti. The first three *tevāras* are of Tirujñānasambandhar. The twelfth tirumura is called Periyapurana. Its author was Śekkizhār. He was called Arulmozhitteva also. He was the chief minister of Anapāyacola who ruled during the period 1063 to 1112 A. D. The theme of Periyapurana is the life history of sixty-three Śaivasiddhas who were renowned as Nāyanārs and Aṭiyārs. It is in the sixth chapter of the second part of this book that they discuss Tirujnanasambandhar.

He was born in the village of Śīrkāzhi (Brahmāpura) near Kumbhakoṇam in the district of Tañjāvūr. His father was Śivapādarāya and mother Bhagavatiyār. Once when Śivapādarāya went to bathe in the temple tank called Brahmātīrtha he took alongwith him his son Sambandhar also. Keeping his son on the steps of the tank Śivapādarāya plunged himself into the waters. Śiva and Parvati who came that way saw the child sitting alone and Parvati went and fed him

with her breast-milk. From that moment onwards the child started singing songs in praise of Śiva and Parvati. When he grew up, he did many wonderful deeds visiting many Śiva temples of Pāṇḍirājya. His father fixed up a marriage for him and the bride's party assembled even before time at the Cidambara temple. Tirujñānasambandhar came there in time and standing before the temple deity sangs in praise of Śiva. The song was greatly appealing and at the end of the song before all those assembled there Sambandhar to the astonishment of all merged with the deity.

TĪRTHA

A holy place. Even from very ancient times the people of Bhārata believed in the sacredness of holy places and they considered a pilgirmage to holy places as a part and parcel of their life. Almost all the Purāṇas have praised the greatness of holy places.

It is not true that all those who visit holy places and bathe in the sacred ponds there would get salvation. In Chapter 11 of Padma Purāṇa it is stated thus:

He would get salvation whose limbs, mind, knowledge, austerity and fame are under his own control. He who lies clean in body, without egoism, contented and never accepting gifts for services done would get salvation by visiting holy places. He who would fast if he did not get food, whose organs of sense are all under control would get salvation if he visits holy places. He who is righteous, free from anger, treats all animate objects like himself would get salvation if he visits holy place.

Once the great sage Cyavana told Prahlada thus: "Only those who are pure in heart would get the benefit of visiting sacret places. It is a sin for others to do pilgrimage. The banks of Ganga are crowded with villages and cities. Many types of people like Parayas, Fishermen, Vaṅgas, Khasas, Huns and Mlecchas live there. They bathe in the holy river and drink the holy water, but they do not get salvation because their mind and heart are not clean." (4th Skandha, Devi Bhagavata).

TRASADASYU

A King of the Ikṣvāku dynasty. He accepted Sannyāsa (ascetic life) and became a Rājarṣi.

Descending in order from Viṣṇu-Brahmā-Marici-Kasyapa-VivasvānVaivasvata Manu-Ikṣvāku-Vikukṣi-Śaśāda-Purañjaya (Kakutstha)-Anenas-Pṛthulāśva-Prasenajit-Yuvanāśva-Māndhātā-Purukutsa-Trasadasyu.

(i) Because he made dasyus (evil people) 'tras' (to tremble with fear) he got the name of rasadasyu. (7th Skandha, Devi Bhagavata).

(ii) The Aśvinīdevas once saved him from defeat in a fight.

(iii) Once Agastya, Śrutarvā and Bradhnāśva, three eminent sages, came to the country of Trasadasyu. On hearing that the sages were coming, Trasadasyu abandoned all his work and went to receive the sages at the state boundary. He asked them the purpose of their visit and they said they wanted some money. The King then showed them his accounts and convinced them that he was poor.

(iv) Trasadasyu was one among those whose name should be remembered early in the morning.

TRIGAṆGA

A holy place.

TRIGARTA

A powerful kingdom of ancient Bhārata. There are several references in the Mahābhārata to the Kings of Trigarta. The following are a few of them worth noticing:

(i) The Pandavas passed through the country of Trigarta while they were wandering in the forests after the fire accident at the waxpalace.
(ii) Arjuna during his victory march to the north defeated the King of Trigarta.
(iii) Nakula once conquered the country of Trigarta.
(iv) The Kings of Trigarta used to pay tribute to Dharmaputra.
(v) A King of Trigarta once killed the horses tied to the chariot of Dharmaputra and then committed suicide.
(vi) A King of Trigarta named Suratha was slain by Nakula.
(vii) Suśarmā, King of Trigarta with his army joined the Kaurava side and carried away the cattle of the King of Virāṭa and also fought with him. Arjuna during his stay incognito at the palace of the King of Virāṭa killed many Trigartas.
(viii) Suśarmā, King of Trigarta, took the King of Virāṭa as a captive and enraged at this Bhīmasena was about to kill Suśarmā when Arjuna intervened and stopped him from that. (Chapter 23, Virāṭa Parva).
(ix) Satyaratha, King of Trigarta, had four brothers and the Pandavas fought against all the five.
(x) In the Garuda-vyūha constructed by Bhisma (battle array in the shape of a vulture) five Trigarta princes stood at the head of the formation.
(xi) Arjuna used the Vāyuvyāstra against the Trigartas in the great battle.
(xii) Sri Kṛṣṇa once defeated the Trigartas.
(xiii) Once Parasurama killed many Trigartas.
(xiv) There was a fight between Sātyaki and the Trigartas once.
(xv) Arjuna who led the sacrificial horse of the Aśvamedhayajña of Dharmaputra created great havoc to the Trigartas.
(xvi) The Kings of Trigarta live in the court of Yama.

TRIJAṬA (GĀRGYA)

A sage. Though he was a sage he lived by farming. He had a wife and chidren and his earnings from farm work were insufficient to make both ends meet. They were living in poverty and it was at that time that Rāma started for his life in exile in the forests. Before he commenced his journey to the forests he gave immense wealth to all the Brahmins who had assembled around him. At that time Trijaṭa never know about it and when it came to the ears of Trijaṭa's wife she ran to the fields and persuaded Trijata to go and see Srī Rāma. When Trijata came to the scene, Rāma had almost finished his distribution, but Trijata took courage and pushing forward through the crowed approached Rāma and said "Oh, famous

King, I am a poor man with many children. Give something for this poor man who lives by farming."

Hearing this, Srī Rāma giving him a small stick asked him to throw the stick into the midst of the cattle grazing nearby. The Brahmin tightening his clothes and getting ready threw the stick with all his might to the south. The stick fell beyond a lakh of cattle grazing there. Srī Rāma gave him all the cattle which stood inside the area covered by the stick.

TRIJAṬĀ

A servant demoness of the palace of Ravana. Trijata was one among the demonesses who were deputed to entice Sītā, sitting dejected under the Aśoka tree, to the side Ravana. All the demonesses slept around Sītā. Trijata had a dream one night which is described in Chapter 27 of Sundara Kanda thus: "Srī Rāma dressed in pure white robes and accompanied by Lakṣmaṇa dropped to the place from air in a chariot built with ivory and drawn by a thousand swans. After that they came to Sītā on the back of Airāvata. Srī Rāma took Sītā in his lap and rose up into the air. They went high to reach the Sun and Sītā was seen patting on the Sun and the moon. Then Airāvata which was carrying Rāma, Sītā and Lakṣmaṇa came to the top of Laṅkā. Then they came to this place in chariot. Then they travelled to the north in a Puṣpaka vimāna. Ravana with oil smeared on his body and looking all red was lying on the ground. His head was clean shaven. He was drinking oil from a pot and was shouting loudly. Then Ravana went to the south on the back of a donkey. When he had travelled a short distance he fell from the donkey head downwards. Rising from there he was muttering many vulgar words. Then Ravana sank into a foul-smelling dung-mire. A black woman wearing a red saree and mud smeared all over her body came near him dragged him to the south. Kumbakarṇa also was subjected to her torture. All the members of Ravana's family were seen smeared with oil. After that they all travelled south again. At that time Ravana was seen on the back of a hog, Kumbhakarṇa on the back of a camel and Indrajit on the back of a crocodile. Vibhīṣaṇa alone was seen standing near the Puṣpaka Vimāna on the back of a four-tusked elephant wearing white robes and white garlands and sweet-smelling pastes smeared all over his body and holding a white umbrella with the four ministers by his side and the royal band playing. At that stage the beautiful city of Laṅkā with its whole army fell into the ocean. Then a monkey messenger of Srī Rāma burnt the city of Laṅkā. All the women demonesses and Kumbhakarṇa were seen lying in a cowdung pit wearing red dress."

When Trijaṭā repeated her dream to her companions all were frightened to death. After the Rāma-Rāvaṇa, battle, it is stated in Vālmīki Rāmāyaṇa, that Śrī Rāma gave presentes to Trijaṭā.

TRIKŪṬA

A mountain. There are twenty mountains on the four sides of Mahāmeru including Trikūṭa. Purāṇas say that the city of Laṅkā, the abode of Rāvaṇa, was at the top of Trikūṭa. Mahāmeru is at the north of Bhārata. Laṅkā is to the south of Bhārata. Then how is it possible for Laṅkā to be on the top of Trikūṭa?

There is a story to substantiate this belief. Once there arose a quarrel between Vāsuki and Vāyubhagavān and they decided to find out who between the two was more powerful. Vāsuki went and lay wound round Mahāmeru so tightly that even Vāyu (air) could not enter it. Vāyu got enraged and broke into a cyclone shaking the whole world. Even Mahāmeru began to shake but Vāsuki lay unaffected. The Cyclone began to increase in vigour and the *devas* were frightened and they went to Mahāviṣṇu accompanied by Śiva and Brahmā. After hearing their story Viṣṇu called Vāsuki and Vāyu to his side and commanded them to stop the quarrel. Vāsuki then unwound a part of his winding and that was from Trikūṭa. At once Vāyu entered there and separating Trikūṭa from other parts carried it away and dropped it in the southern sea. It fell to the south of the southern end of Bhārata. Laṅkā is the city built on it by the celebrated architect, Viśvakarman.

TRIPURA

A phantom city built by Maya.

Kaśyapa Maharṣi son of Marīci and grandson of Brahmā had many wives. Of them Aditi got the first place and Diti the second place. Both of them were daughters of Dakṣa. Devas were born of Aditi and the *asuras* were born of Diti. Armies of *asuras* under the leadership of Śūrapadma, Siṁhavaktra, Tārakāsura, Gomukha, Hiraṇyakṣa, and Hiraṇyakaśipu gave immense trouble to the *devas.* The devas joined together under the leadership of Indra and fought the *asuras.* The nectar received from the ocean of Milk always made the *devas* the conquerors. When Subrahmaṇya slew Tārakāsura the *asuras* became very weak.

At this stage Kamalākṣa, Tārakākṣa and Vidyunmālī, sons of Tārakāsura, did severe penance and made Brahmā appear before them. They demanded a boon that they would never be killed by anybody in any of the three worlds. Brahmā told them to ask any boon other than that. Then they said: "Great Lord, we must live in three cities and then roam about freely in the three worlds by your grace. Every thousand years all the three of us should join together at a place with our cities. After that meeting, we should separate and roam about freely for another thousand years. If at all there is death for us, it should occur only when we three are together and that also by one arrow." Brahmā granted the boon and disappeared.

The *asuras* then approached Maya and asked him to construct three separate cities for them. Maya built three wonderful cities. One was with gold, another with silver and the third with iron. Tārakākṣa took the golden one, Kamalākṣa took the silver one and Vidyunmālī took the iron one. The *asuras* started living in these cities. The three puras were respectively in *Svarga, Ākāśa* and the Earth. But each city had the power to travel to any other place at will. The power of controlling these cities was given Bāṇa. Hiraṇyakaśipu's was Prahlāda's. Prahlāda's son was Virocana. Mahābali was Virocana's son and Bāṇa was Mahābali's son (Chapter 14, Padma Purāṇa). All these three cities together were named Tripura.

(The lift giving tank). Even with the existence of Tripura the *asuras* began to die in numbers and the Tripuras thought of a way to escape from this calamity. Hari, son of Tārakāsura, did penance When and made Brahmā appear before him in person. According to a request from Hari Brahmā made Maya built a tank wonderful in nature. Brahmā filled the tank with nectar. If any *asura* died, it was enough if he was dipped in the tank and the dead *asura* would

soon come to life with added strength and vigour. Asuras became immortal since this and the Tripuras started testing the *devas* and men with increased ferocity.

The aggrieved *devas* approached Brahmā and finding him incapable of helping took him to Śiva. Śiva heard everything and assured them that he would kill them when they next met together at the end of a thousand years.

As a first step to the slaughter of the Tripuras, Śiva sent Nārada to Tripura. Nārada by his unusual spiritual powers made the *asura* women feel more and more attached to the *devas.* Śiva at that time thinking about the convenience for a fight with the Tripuras came and settled down on the shores of the river Narmadā. That was how Narmadā became a holy river.

Śiva had to make grand preparations for a fight with the Tripuras. He invoked half the strength of the *devas* to himself to make Śivaśakti (Javelin of Śiva) greater than Asuraśakti. The *devas* made Viśvakarmā construct a special chariot for Śiva. On the banks of the river Narmadā at a place which became renowned as Maheśvara Śiva stayed for a thousand years thinking about the fight with the Tripuras. He made the mountain of Mandara his bow, Vāsuki, the string and Viṣṇu his arrow. He installed Agni at the tip and Vāyu at the bottom of the arrow. Four *devas* stood as horses to his chariot. The earth itself was the chariot and all the animate and inanimate objects of the devaloka arrayed at different parts of the chariot. On the wheels stood the Aśvinīdevas and Cakrapāṇi stayed on the axle. Gandharvas took place on the spokes. Indra stayed on the bow and Vaiśravaṇa on the arrow. Yama took his place on the right hand and the dreadful Kāla on the left hand. Brahmā acted as the charioteer.

Equipped thus, Śiva stayed in the godly chariot for a thousand years. When the three cities joined together in the sky Śiva split the cities by his three forked spike. Then he sent an arrow to the cities. Bad omens began to appear in Tripura. People became lifeless in the cities. Soon an arrow from Śiva burnt the cities and the Tripuras were burnt to death. (7th Skandha, Bhāgavata; Chapters 31 to 34, Padma Purāṇa; Chapters 33 and 34, Karṇa Parva).

TRIŚAṄKU (SATYAVRATA, MATAṄGA)

A celebrated King of the Solar dynasty.

Descending in order from Brahmā- Marīci- Kaśyapa- Vivasvān- Vaivasvata Manu- Ikṣvāku- Vikukṣi- Śaśāda- Purañjaya (Kakutstha) Anenas- Pṛthulāśva- Prasenajit, Yuvanāśva- Māndhātā- Purukutsa- Trasadasyu- Anaraṇya- Haryaśva Vasumanas- Sudhanvā- Trayyāruṇa- Satyavrata (Triśaṅku).

When Satyavrata grew up he became a lewd, lustful imprudent man. One day while he was leading such a contemptuous life, a marriage was being conducted in a Brahmin house. Guests had assembled, the bridegroom had come and the ceremony was about to start when Satyavrata entered the marriage hall and carried away by force the bride to the shock of all those present there. Some of the Brahmin guests immediately went to Trayyāruṇa and told him what a shameful crime his son had committed. The enraged father at once sent Satyavrata out from the palace. Satyavrata left the country altogether and went and stayed in a colony of Harijans. Though he lived with those low-caste people he did not adopt their mode of living. He went out daily to the forests with his bow and arrow and made his food. He never felt any animosity towards his father who had thus sent him out from him country. He thought thus,

"of course, my father got terribly angry when he heard complains of the Brahmins and in that mood punished me thus, though the punishment was a bit much. But our family preceptor Vasiṣṭha, who knows everything, who is a moralist and a righteous man, who has the knowledge and authority to prescribe atonement for all sins, did severe punishment. That was very hard." As he thought more about it in this vein, he felt a great hatred towards Vasiṣṭha.

When his only son Satyavrata was turned out from the family, King Trayyāruṇa was greatly distressed. He went to the forests to do penance to get another son. At that time the country did not have rains for twelve successive years as a punishment for the king for sending out his son. The people suffered much. Among the people who were suffering were the wife and children of Viśvāmitra. Viśvāmitra at that time had gone to the shores of rivers Kauśikī for doing penance. Viśvāmitra's family consisting of his wife and three sons during that famine lived in hunger. At last the mother decided to sell the middle son and buy food with the money received by the sale. She put a rope made of darbha grass round the neck of the boy and took him to the market. On the way Satyavrata saw them and on hearing their sad story told them not to see the child. He assumed them that he would take care of them till the return of Viśvāmitra. He removed the darbha rope from the child's neck and the child got the name of Gālava from that time onwards. (Gala = neck). He promised them he would daily place enough meat at the foot of a tree near the *āśrama*. True to his promise, he hunted in the forests and brought to the foot of the tree fresh flesh of deer or hare or boar and also fresh fruits. The family lived happily because of him.

When Trayyāruṇa went to the forests to do penance, it was Vasiṣṭha who was managing the affairs of the palace. The heir-apparent Satyavrata lived in the hut of a caṇḍāla. Every minute Satyavrata's hatred towards Vasiṣṭha increased in strength. One day Satyavrata did not get any game even after a day's hunting and at dusk he happened to reach the *āśrama* of Vasiṣṭha where he saw Nandinī, the beloved cow of the sage, grazing by the side of the *āśrama*. Anger, desire and hunger made him imprudent and without thinking of the consequences Satyavrata killed Nandinī and after eating enough to appease his hunger took the rest to feed the family of Viśvāmitra. The wife of Viśvāmitra little knowing that it was cow's flesh cooked it and ate it.

That night when Vasiṣṭha came to the *āśrama* he found Nandinī missing and he went in search of it. After sometime the sage knew that Satyavrata had killed and eaten it. The enraged sage called Satyavrata to his side and cursed him thus "You will from today become a caṇḍāala. Three śaṅkus (sins) namely wrath of a father, abduction of another man's wife and consumption of cow's flesh will give you life-long trouble and thus, you will earn a name, Triśaṅku (Three śaṅkus). Instantly Satyavrata became a caṇḍāla and started roaming about in the streets.

Triśaṅku, distressed at heart by a father's wrath and a Guru's curse walked about aimlessly in the forest. He expressed his desire to the *ṛṣis* and Brahmins to do a *yāga* and get himself absolved of all his sins. But nobody was willing to help a wretched man cursed and abandoned by both his father and his Guru. Feeling desperate, he decided to commit suicide. He made a great fire-pit and prepared himself to jump into it. Before doing that he prayed to the goddess and when the goddess knew that his devotee would jump into the fire and become ashes, she appeared before him in person and said thus: "Sun, why do you try to jump into the fire? Your

father has become old and after tomorrow he will crown you as king and then go to the forests to do penance. Look, there comes your father's minister to take you to the palace." When the goddess disappeared Satyavrata returned to his *āśrama* in a pensive mood. Nārada went and informed the king of everything that happened in the forest and the king immediately sent his ministers to fetch Satyavrata to the palace. When Satyavrata came the king crowned him as king and then went to the forests for penance.

Satyavrata ruled the country for a long time. He was a pious ruler, devoted to god and soon he developed a desire to go to heaven with his mortal body. He approached Vasiṣṭha first for this purpose. But the family preceptor told him there was nothing in the *śāstras* about any *yāga* which could help one to go bodily to heaven. Disappointed he approached the sons of Vasiṣṭha who ridiculed him when he told them of his queer desire. Triśaṅku got angry and left them saying "Let me see whether there are others in this country who could send me bodily to heaven." Those arrogant words annoyed Vasiṣṭha and his sons and they cursed him and made him a caṇḍāla again. Triśaṅku thereafter did not return to the palace, but went to the forests to live there. He knew if he returned to the palace as a caṇḍāla he would not be recognised by his wife and children.

Hariścandra, son of Triśaṅku, heard about the curse on his father and sent the ministers to fetch his father to the palace. But Triśaṅku did not come back and so the ministers made Hariścandra the king of Ayodhyā.

When Hariścandra became king, Triśaṅku was living in Ambāvana (forest of Ambā) as a great devotee of the goddess. It was at that time that Viśvāmitra returned home after his penance. Viśvāmitra enquired of his wife how they managed to live during the great famine. Then Satyavatī, wife of Viśvāmitra, told him the whole story of how Satyavrata helped them, why he killed Nandinī, Vasiṣṭha's cow, and how they ate cow's flesh, how Satyavrata was cursed to be a caṇḍāla, how he was called back as king and how he was at that time living in Ambāvana. The eyes of Viśvāmitra became went when he heard the sorrowful story and he decided to end the caṇḍālalatva (state of being a caṇḍāla) of Satyavrata. He went straight to Ambāvana and met Triśaṅku there.

Viśvāmitra promised Triśaṅku that he wold sent him to heaven bodily and made preparations for a *yāga*. No other sage partook in the *yāga* because of instructions from Vasiṣṭha. But undaunted, Viśvāmitra conducted the *yāga* alone and, as the power of his performances increased, Triśaṅku started rising bodily from earth slowly and soon rose up to heaven. When the *devas* found a Caṇḍāla standing with his physical body before the gates of heaven, they ran to Indra and told him. Indra got angry and pushed him out from heaven and Triśaṅku came falling down with his head turned downwards to the earth. Triśaṅku cried loudly calling Viśvāmitra by name. When Viśvāmitra, heading the noise, looked up saw poor Triśaṅku descending fast from heaven with his head turned upside down. Viśvāmitra's anger knew no bounds and he roared aloud "Let Triśaṅku stay where he is now." Triśaṅku stopped in mid-air. Indra did not allow Triśaṅku to come up and Viśvāmitra did not allow him to come down. Indra then made a separate heaven for Triśaṅku below, original heaven. Then Viśvāmitra started to create another Indra and *devas* for the new heaven. The *devas* were frightened and Indra then approached Viśvāmitra and requested him to desist from his attempt to make duplicate

devas promising him that he would give Triśaṅku a seat in his heaven itself. Viśvāmitra agreed to it. As once Indra brought a golden Vimāna and took him bodily to heaven.

TRIŚIRAS II (VIŚVARŪPA)

Once there was a celebrated Prajāpati of name Tvaṣṭā. Through he was of a pious nature interested in the welfare of Brahmins, he hated Indra. He thought of destroying Indra somehow. With that purpose in view he produced by his wife Recanā, a powerful son and named him Viśvarūpa. The boy had three heads and so he was called Triśiras (Tri=Three Śiras-head) also. He could use his three heads for three different purposes at a time. He would drink wine with one head and mutter the *Veda-mantras* by another head and see the world by the third.

Even from boyhood he disliked wordly pleasures and, abandoning even food, started to do penance. During the hot season he would sit amidst fire and during the cold season he would sit in water to do penance. He would stand with his head down and do penance. The penance of Triśiras was so severe that Indra began to get frightened. He sent celestial maidens to stop the penance but all the attempts proved futile before that great ascetic. Then Indra himself riding on Airāvata went and killed the sage by his Vajrāyudha. Indra feared whether Triśiras would come to life again and wreak vengeance on him. So he ordered a carpenter standing nearby to bring to him the three heads separated from the body. The carpenter cut off the heads from the body and as each head fell to the ground several kinds of birds were found escaping from it. From the head which used to mutter Vedic mantras rose the Kapiñjala birds; from the head used for drinking wine rose Kalapiṅga birds and from the third rose the Tittiri birds. When the birds thus rose to the air Indra was convinced that Triśiras was dead and he went away. See under Viśvarūpa. (6th Skandha, Devī Bhāgavata).

TṚṆABINDU

A sage. This sage sat and did penance at a place called Ṛṣitīrtha. (Chapter 20, Padma Purāṇa).

Viśravas, father of Rāvaṇa was the son of Māninī, daughter of Tṛṇabindu. There is a story about him in Uttara Rāmāyaṇa.

Once the sage Pulastya was doing penance in a secluded placed in the Himālayas when a few Deva Gandharva women came to that place and disturbed his penance by their dances and noise. The angered sage gave a curse to that place saying that any woman coming to that place would become pregnant. Māninī, daughter of Tṛṇabindu went to this place unaware of the curse and got pregnant. She came weeping to her father and Tṛṇabindu immediately took his daughter to Pulastya and asked him to marry Māninī. Pulastya married Māninī and Viśravas was born to her.

Once Hanūmān caught hold of a lion and elephant in fight and tied them each to a post on the two sides of the Āśrama of Tṛṇabindu. When the sage stepped out from the hermitage, he was for a moment frightened by the sight of two mighty animals on the sides of his *āśrama* and knew by his divine powers that the perpetrator of that deed was Hanūmān and so he cursed him saying that he would lose all his divine powers forthwith. Hanūmān begged for relief and the sage said that he would regain his powers at the time of his going in search of

Sītā when another member of his species would remind him of his lost divine powers. Hanūmān remained oblivious of his powers till the time when the monkeys were trying to leap to Laṅkā from the Mahendra mountain on the shores of Bhārata. Jāmbavān, a mighty monkey chief called Hanūmān to his side and made understand the great powers latent in him. From the moment onwards Hanūmān regained his lost powers and became his old self.

TULASĪ

Tulasī is a plant held most sacred by the Hindus. There is a Purāṇic background for Tulasī attaining this spiritualistic importance. In fact it is Mahālakṣmī, wife of Viṣṇu, who had herself taken the form of Tulasī. There is a story about in in Devī Bhāgavata.

Gaṅgā and Lakṣmi were all, in the beginning, wives of Mahāviṣṇu. The Lord loved all the three equally. One day all the four were sitting together when Gaṅgā sent lustful glances at Viṣṇu which was immediately noticed both Sarasvatī and Lakṣmī. Sarasvatī got angry and rising up caught hold of the hair of Gaṅgā and dragged her to the ground. Lakṣmī then caught hold of Sarasvatī to prevent further assault but Sarasvatī then poured all her rage on Lakṣmi and cursed her to be born as a plant on earth. Gaṅgādevī could not bear this and she cursed Sarasvatī to be born as a river on earth. Sarasvatī retorted with a curse that Gaṅgā also would be born as a river. When the whole tumult was over Viṣṇu called Lakṣmī to his side and said- "Oh Devī, do not worry. Things have happened as predestined. You go and be born as the daughter of Dharmadhvaja and grow up there. From there by divine grace you will be transformed into a plant sacred enough to make all the three worlds pure. That plant will be named Tulasī. When you will be thus living a Tulasī, a demon named Śaṅkhacūḍa with part of my virile strength will be born and he will marry you. Then you can come back to me. The holy river Padmāvatī will also be another form of your spirit."

Who was this Dharmadhvaja to whom was born Mahālakṣmī as a daughter? In times of old there was a Manu called Dakṣasāvarṇi who was extremely virtuous and a part of Viṣṇu. Descending from Dakṣasāvarṇi were Brahmāsāvarṇi-Dharmasārṇi-Rudrasāvarṇi-Devasāvarṇi-Indrasāvarṇi Vṛṣadhvaja. This last named was a great devotee of Śiva and because of his great affection for this devotee Śiva lived a whole period of a *devayuga* in the *āśrama* of Vṛṣadhvaja. King Vṛṣadhvaja by an edict prohibited the worship of any other deity than Śiva in his country. Even the worship of Mahālakṣmī ordained by the Vedas during the month of Bhādra (September) became extinct. All Yāgas and worship of Viṣṇu came to a stop. Sūrya (Sun-god) got angry at this belittling of other gods than Śiva and cursed the King Vṛṣadhvaja that he would cease to be prosperous. Śiva did not like it and he went to punish Sūrya holding his trident in his hand. Sūrya was frightened and he approached his father Kaśyapa. Kaśyapa and Sūrya went to Brahmā and acquainted him with all details. Brahmā also was helpless in the matter and so all the three of them went to Mahāviṣṇu. They prostrayed before Viṣṇu and told him all. At that them Śiva also came there. Addressing all of them Viṣṇu said "Oh, Devas, within this half an hour twenty-one *yugas* have passed by on the earth. He about whom you have to speak to me is dead and gone. Even his son Rathadhvaja is dead. The latter has two sons named Dharmadhvaja and Kuśadhvaja. They are dull and splendourless now because of the curse of Sūrya and are now worshipping Lakṣmī." Saying thus Viṣṇu disappeared.

Dharmadhvaja and Kuśadhvaja did penance to propitiate Mahālakṣmī. Kuśadhvaja had a wife named Mālāvatī. She bore a daughter named Vedavatī. Sītā, wife of Śrī Rāma, was a rebirth of this Vedavatī.

Your body will decay and became a holy river named Gaṇḍakī; your hari will become Tulasī plant the leaves of which will be held sacred in all the three worlds."

Tulasī then changed herself into the form of Lakṣmī and went to Vaikuṇṭha with Mahāviṣṇu. (9th Skandha, Devī Bhāgavata).

Everything of the Tulasī plant, leaves, flowers, fruits, roots, twigs, skin and even the soil around is holy. The soul of a dead one whose dead body is cremated using Tulasī twigs for firewood would attain a permanent place in Viṣṇuloka. Even great sinners would be absolved of their sins if their dead bodies are cremated with Tulasī twigs. If at the time of death one thinks of God and mutters. His name and if his dead body is later cremated with Tulasī twigs, he would have no rebirths. Even he who has done a crore of sins would attain *mokṣa* if at the time of cremating his dead body a piece of Tulasī twig is placed at the bottom of the funeral pyre. Just as all waters become pure by the union with Gaṅgā water, all firewood is made pure by the addition of a small piece of Tulasī twig. If the dead body of one is cremated using Tulasī twigs alone, one's sins for a crore of Kalpa years would be washed away. Yamadūtas would keep away from one whose dead body is cremated with Tulasī twigs and servants of Viṣṇu would come near. If a light is burnt for Viṣṇu with a Tulasī stick it would be equal to burning several lakhs of lights for Viṣṇu. If one makes the Tulasī leaves into a paste and smears it on one's body and then worships Viṣṇu for one day, one would be getting the benefit of a hundred ordinary worships and also the benefit of doing a hundred godānas. (Gifts of cows). (Chapter 24, Padma Purāṇa).

TUMBURU I

A *deva* Gandharva. He was the best musician among the Gandharvas.

Tumburu was the son of Kaśyapa, son of Marīci and grandson of Brahmā, born of his wife Pradhā. Of the sons of Kaśyapa the four Gandharva sons, Tumburu, Bābu, Hāhā and Hūhū were noted for their sweet and pleasant conversation.

Mahābhārata states about several occasions when Tumburu has shown a special and deep interest in the Pāṇḍavas. The following few are of special mention—

(i) Tumburu attended the Janmotsava of Arjuna. (Śloka 54, Chapter 122, Ādi Parva).

(ii) Once this Gandharva gave Yudhiṣṭhira a hundred horses. (Śloka 24, Chapter 52, Sabhā Parva).

(iii) Tumburu welcomed Arjuna when the latter went to Devaloka at the invitation of Indra. (Vana Parva, Chapter 43, Verse 14).

(iv) Once when the Pāṇḍavas were living incognito in the country of Virāṭa the Kauravas carried away the cattle of the King. Arjuna in disguise then fought against the Kauravas and Tumburu watched the fight with interest. (Śloka 12, Chapter 56, Virāṭa Parva).

(v) Tumburu was present at the Aśvamedhayāga of Yudhiṣṭhira. (Śloka 39, Chapter 88, Aśvamedha Parva).

When Rāma and Lakṣmaṇa were in the forests in exile a demon named Virādha attacked them. That demon was none other than Tumburu. Once when Tumburu was living in the city of Kubera he committed a sin and Kubera cursed him and made him into a demon. Kubera had then told him that he would get relief from the curse when he was slain by Rāma, son of Daśaratha. Śrī Rāma killed Virādha and the latter regaining the form of Tumburu left for Gandharvaloka.

It is found in Kathāsaritsāgara that the temporary separation which Purūravas had from Urvaśī was due to a curse by the Gandharva Tumburu.

After marrying Urvaśī Purūravas once went to Devaloka at the invitation of Indra. He was invited to help Indra in his fight against the *asuras.* Indra celebrated the day on which one of the best of the demons, Māyādhara was killed. Rambhā was dancing before ācārya Tumburu on the occasion and Purūravas finding fault with her dance mocked at her. Rambhā felt insulted and asked the king thus: "Fool of a king, what do you know of the divine dances of Devaloka?" Purūravas retorted that he had learnt more of dancing from Urvaśī than what her preceptor Tumburu knew. Tumburu got angry and cursed Purūravas that he would live separated from Urvaśī till he did penance to please Mahāviṣṇu. The Gandharvas then carried away Urvaśī from Purūravas.

TVAṢṬĀ

A Prajāpati. This Prajāpati was an *asura* also. (Sūkta 94, Anuvāka 14, Maṇḍala 1, Ṛgveda).

Birth. There are contradictory statements in the Purāṇas regarding the birth of Tvaṣṭā.

(A) Viśvakarmā got four sons named Ahirbudhnya, Tvaṣṭā Ajaikapāt and Rudra. The great ascetic Viśvarūpa was the son of Tvaṣṭā. (Chapter 15, Aṁśa 1, Viṣṇu Purāṇa).

(B) Kaśyapa got as his sons the Ekādaśarudras of his wife Surabhi. Surabhi who become pure by penance got by the grace of Mahādeva five other sons named Aja, Ekapāt, Ahirbudhnya, Tvaṣṭā and Rudra. The noble and famous Viśvarūpa was the son of Tvaṣṭā. (Chapter 18, Agni Purāṇa).

(C) Kaśyapa Maharṣi got a son named Tvaṣṭā of his wife Aditi. (Śloka 34, Chapter 226, Ādi Parva).

Because of such varied statements it is not possible to say whose son Tvaṣṭā was.

(2) *Indra's enemy.* Even from the beginning, Tvaṣṭā hated Indra. Tvaṣṭā begot of his wife Recanā a son named Viśvarūpa to kill Indra. Viśvarūpa was the younger brother of Sanniveśa. Viśvarūpa was called Tvaśiras also. (See under Tviśiras). While Viśvarūpa was doing penance Indra killed him by his Vajrāyudha. Enraged at this Tvaṣṭā produced another *asura* named Vṛtra to kill Indra. (See under Vṛtra). Indra killed Vṛtrāsura also. At last greatly disappointed Tvaṣṭā cursed Indra that he would suffer from Putraduḥkha (loss of son) and then went to the mount Meru to do penance.

Other details.

(i) Tvaṣṭā also treated as a Rudra. (Chapter 15, Aṁśa 1, Viṣṇu Purāṇa).

(ii) When the forest of Khāṇḍava was burnt, he stood on the side of Indra and fought against Kṛṣṇa and Arjuna. He separated huge portions from the mountain and threw them against Arjuna and Kṛṣṇa. (Śloka 34, Chapter 226, Ādi Parva).

(iii) Tvaṣṭā shines in the Court of Indra. (Śloka 14, Chapter 7, Sabhā Parva).

(iv) Kuśeru, daughter of Tvaṣṭā was once abducted by Narakāsura. (Chapter 38, Dākṣiṇātya Pāṭha, Sabhā Parva).

(v) Viśvakarmā also used to be called Tvaṣṭā.

(vi) The monkey called Nala was the son of Tvaṣṭā.

(vii) Tvaṣṭā presented Subrahmaṇya with two Pārṣadas named Cakra and Anucakra.

U

UCCAIŚŚRAVAS

A horse which emerged from water during the churning of the sea of Milk. (See under Kṣīrābdhi-Mathana). Devendra grabbed it the moment he sat it, and thenceforth it became his vehicle.

Once, during a controversy, Vinatā, wife of Kaśyapa, contended that the colour of Uccaiśśravas was white, while another wife of Kaśyapa, Kadrū said that its tail was black in colour. It was decided to bet that she who got defeated in this controversy should become the slave of the winner. Because the serpents, the sons of Kadrū, cheated Vinatā, she had to become Kadrū's slave.

Devī Bhāravata relates a story of Mahālakṣmī becoming a mare on account of Uccaiśśravas. King Revanta, son of Sūrya and friend of Indra, once went to Vaikuṇṭha to pay his respects to Bhagavān Viṣṇu, riding on Uccaiśśravas. Mahālakṣmī, who was then with Viṣṇu was surprised at the arrival of Revanta. Seeing the scintillating form of Uccaiśśravas, her brother, Mahālakṣmī sat looking at the horse unmindful of all other things. (Mahālakṣmī and the horse were both born from the Sea of Milk and hence were sister and brother). Thus, occupied Mahālakṣmī did not hear Mahāviṣṇu asking, "Who is this one who comes like a second Cupid?" Angry at this Viṣṇu said—

> "So much attracted by the horse, you have not answered me. Because you enjoy (Rāmasi) so much your name in future will be Ramā. You will also become frivolous like an uncultured woman. You have never been constant. Because you felt so much attracted to this horse in my very presence, you will be born as a mare in the world of men."

According to this curse Mahālakṣmī had to be born as a mare in the world; the Hehaya dynasty had its origin from her. (Devī Bhāgavata, Skandha 6).

UDAPĀNA TĪRTHA

A holy bath on the bank of the river Sarasvatī. It is said that Balabhadra Rāma, while going on a pilgrimage, had visited this holy bath. There is a story showing how this place became a holy bath. Long ago there was a hermit named Gautama, who had three sons called Ekata, Dvita and Trita. The father was much pleased at the dutiful and devotional character of

his sons. One day he performed a sacrifice and went to heaven. Then the kings and the priests who were present for the sacrifice began to honour and respect Trita. Ekata and Dvita did not like this. The three brothers performed sacrifices and acquired a large number of cows. With these cows they started for the east. Trita walked before. Ekata and Dvita who were behind, made a consultation and drove the cows another way. Trita walked on in front, alone. On the bank of the Sarasvatī he saw a wolf and getting terrified, he fell into a well in which there was no water. Standing in the well, he imagined a creeper that was hanging to the well as 'Soma' (a herb used as oblation in sacrifice) and performed sacrifice, chanting the Vedas. His chanting was heard in heaven and Bṛhaspati and other gods came to him and asked him what boon he desired.Trita told them that he only wanted to be saved from the well. Immediately the river Sarasvatī flowed into the well and the waves began to swell. Standing on the waves he praised and glorified the gods. Then he returned home and cursed Ekata and Dvita and transmuted them into wolves. Trita said that their children would become monkeys and cattle. It happened so. The place where the gods appeared before Trita, became famous and got the name Udapānatīrtha.

UDAYANA

A renowned king of the Candravaṁśa (Lunar dynasty).

Descended from Viṣṇu in the following order: Brahmā- Atri- Candra- Budha- Purūravas- Āyus- Nahuṣa- Yayāti- Pūru- Janamejaya- Prācinvān- Pravīra- Namasyu- Vītabhaya Śuṇḍu- Bahuvidha- Saṁyāti- Rahovādī- Raudrāśva- Matināra- Santurodha- Duṣyanta- Bhārata- Hasti- Ajamīḍha- Ṛkṣa-Saṁvaraṇa- Kuru- Jahnu- Suratha- Vidūratha- Sārvabhauma- Jayatsena- Ravyaya- Bhāvuka- Cakroddhata- Devātithi- Ṛkṣa- Bhīma- Pratīpa- Śantanu- Vyāsa- Pāṇḍu- Arjuna- Abhimanyu- Parīkṣit- Janamejaya- Śatānīka- Sahasrānīka- Udayana.

There was a city called Kauśāmbī situated in the middle of the famous kingdom known as Vatsa in North India. The palace of king Śatānīka, born of the family of Arjuna, was in Kauśāmbī. Viṣṇumatī was the queen of Śatānīka. She had been childness. One day while Śatānīka was hunting in the forest, he met with the hermit Śāṇḍilya, by whose blessings Viṣṇumatī conceived and gave birth to a son. That son was Sahasrānīka. When he came of age, Śatānīka left the country with his son and went to the heaven to help the gods in their battle with the Asuras, and he died there. Sahasrānīka became a mightly emperor. Once he god an invitation from Indra to go to heaven and helped the gods to fight the Asuras. After having defeated the Asuras, one day, he was walking with Indra in the Nandana Park, when he saw the gods playing with their wives in the park. Immediately the unmarried king became thoughtful and Indra read correctly, the reason for the sudden change in the king and said to the king. "Oh King! Don't be worried. A girl becoming you in every aspect, is born in the world. Her name is Mṛgāvatī."

Sahasrānīka was greatly pleased at this and he returned to the earth. In the chariot there were Tilottamā and the charioteer, with the king. The king who was deeply immersed in thinking about Mṛgāvatī, did not attend to the conversion of Tilottamā, who getting angry cursed him thus: "May you be separated for fourteen years from the person whose thought has prevented you from attending to what I have been telling you." The king married Mṛgāvatī. She became

pregnant. One day she told the king about her desire to dip in a pond of blood. The king got a pond ready, filled with the juice of Lākṣā (a kind of wax, the boiled water of which will look like blood) and such other things. Mṛgāvatī began to dip and splash in the pond of blood. When she was dipping under the juice, taking her to be a large piece of flesh, an eagle took her from the pond and flew away. The king was overwhelmed with grief and fell down. Then the charioteer came down from heaven and informed the king of the curse of Tilottamā, and then he returned.

The eagle left Mṛgāvatī in the mount of the Rising Sun and flew away. She cried aloud. A huge snakeneared her to swallow her. Then a divine person appeared there and saved her from the snake and vanished. Then a hermit-boy came there and asked the lonely woman, clad in only one garment, about her story and took her to the hermitage of the hermit Jamadagni who blessed her. After some days she gave birth to a son. At that time an unknown voice was heard saying "This boy would become the most renowned king Udayana and his son would become the supreme Lord of the Vidyādharas." Because he was born in the Udayādri (the mount of the Rising Sun) he got the name Udayana. The boy Udayana grew up in the hermitage.

The hermit Jamadagani who knew the past, present and the future performed all the rituals, necessary for a boy of Kṣatriya caste (kingly race) such as Caula, Upanayana etc., and gave him education in every branch of knowledge. Because of her love and regard for her son, Mṛgāvatī put on his arm a bangle with the name Sahasrānīka inscribed in it, which she had been wearing so long. One day, while Udayana was walking through the forest, he saw a snake-charmer catching a snake. He felt sorry for the snake. So he gave the bangle to the snake-charmer and set the snake free. When the snake charmer was gone, the snake told Udayana its story. That serpent was Vasunemi, the elder brother of Vāsuki. Out of gratitude the serpent gave Udayana the famous Lute Ghoṣavatī and betels and taught him the art of making garlands and marks on the forehead which would never fade.

The snake-charmer took the bangle to the capital for sale. Seeing the name of the king inscribed on it, the king's men took him before the king. He told the king everything. The king who had been suffering for the last fourteen years form the pangs of separation, started for the mount of the Rising Sun, without any loss of time. The hermit Jamadagni gave him his wife Mṛgāvatī and son Udayana. They all returned to Kauśāmbī.

Sahasrānīka anointed his son Udayana as the heir to his throne, and appointed Yaugandharāyaṇa, Rumanvān and Vasantaka, the sons of three ministers, as ministers of Udayana. At the time of the anointment there was a shower of flowers from the sky and an unknown voice said "With the help of these ministers Udayana would bring the whole of the earth under his control." After a time Sahasrānīka went to the Himālayas with his wife for penance.

A daughter was born to the king of Ujjayinī. Her name was Vāsavadattā. Her father Caṇḍamahāsena decided to give her in marriage to Udayana the king of Vatsa. How to bring this to pass? Caṇḍamahāsena and Udayana had been enemies. Finally he found out a way. It was to entrust Vāsavadattā to Udayana (who was a great teacher of music) for teaching her music. Ultimately he would fall in love with her and thus Udayana would become his son-in-

law. This was the plan.

Padmāvatī took them with gladness and Yaugandharāyaṇa, bidding farewell, returned to the forest Lāvāṇaka. Avantikā and the Celibate lived in the palace with Padmāvatī. Vāsavadattā who had learned from Udayana the art of making garlands and marks on the forehead which would not fade, had prepared them for Padmāvatī.

The King of Vatsa returned to the forest Lāvāṇka and found the house of his wife burnt down to ashes. He fell unconscious when he heard that Vāsavadattā and Vasantaka had been burnt to death.

The spies of the King of Magadha who were in the forest of Lāvāṇaka, reported the rumour about the death of Vāsavadattā and Vasantaka to their King in Magadha, who wished to give his daughter Padmāvatī in marriage to Udayana. The marriage proposal was accepted by Udayana and wearing garlands and marks that would not fade Padmāvatī entered the wedding dais. Udayana married Padmāvatī. Yaugandharāyaṇa made the King of Magadha take an oath that he would go for no more aggression. Udayana and his people reached Kauśāmbī. On the way the King happened to see the mark on the forehead and the garland on the neck of Padmāvatī and asked her who had made them. Padmāvatī told the king the story of Avantikā. Udayana was definite that Avantikā was Vāsavadattā herself. Avantikā was brought before the king. Padmāvatī congratulated Vāsavadattā. Both of them loved each other and lived together as the loving wives of Udayana. (Kathāsaritsmgara, Lāvāṇakalambaka).

Once Udayana was sitting in the court-hall, when a Brahmin came there and made a complaint to the king that some cow herds had broken the legs of his son. The Brahmin said that a boy named Devasena sat on a stone in the forest and instantly he got kingly power. The leg of the Brahmin boy was broken by the friends of Devasena because he did not bow before Devasena.

When he heard the story, the minister Yaugandharāyaṇa said that place must have some peculiarities. Accordingly the men of the King dug the place. He got a throne of gems. (Kathāsaritsāgara, Lāvāṇakalambaka).

Vāsavadattā became pregnant and gave birth to a child. He was named Naravāhanadatta. Nārada granted him a boon that Naravāhanadatta would become the emperor of the Vidyādharas. (See under Naravāhanadatta).

The princess of Takṣaśilā named Kaliṅgasenā fell in love with Udayana and she came to Kauśāmbī. But no marriage took place. (See under Kaliṅgasenā). Naravāhanadatta, the son of Udayana, married Madanamañcukā who was the incarnation of Rati Devī (the wife of Madana). Udayana entrusted the country to his son and led a life of retirement with his wives. (Kathāsaritsāgara).

UDDHAVA

A Yādava. He was a friend and minister of Śrī Kṛṣṇa. In Mahābhārata, Ādi Parva, Chapter 186, Stanza 18, mention is made that Uddhava was present on the occasion of the Svayaṁvara (marriage) of Draupadī. It is mentioned in Mahābhārata. Ādi Parva, Chapter 218, Stanza 11, that at a famous celebration held in the mountain of Raivata, Uddhava was present.

Uddhava was a disciple of Bṛhaspati, and a man of great intelligence. It was this Uddhava who brought the dowry of Subhadrā to Indraparastha, when Arjuna married her.

Once a king named Śālva besieged the city of Dvārakā. At that time Uddhava saved Dvārakā. (M. B. Vana Parva, Chapter 15, Stanza 9).

Kaṁsa sent Akrūra to Ambāḍi, and brought Śrī Kṛṣṇa to Mathurā. Śrī Kṛṣṇa killed Kaṁsa and made Ugrasena king, and stayed in the city of Mathurā for a time. At that time Śrī Kṛṣṇa sent Uddhava to Ambāḍi to know about the well-being of the people there. The moment Uddhava entered Ambāḍi, the Gopas and gopa women, (cow-herds) Yaśodā and Nandagopa, all surrounded him to hear about Śrī Kṛṣṇa. They felt much pleased at knowing that Śrī Kṛṣṇa was getting on well. They sent throught him many presents to Śrī Kṛṣṇa. He got all those presents into his chariot and took them to Śrī Kṛṣṇa in Mathurā. (Bhāgavata, Skandha 10).

Śrī Kṛṣṇa informed Uddhava beforehand the fact that the Yādava dynasty was going to end. Uddhava felt grief and requested Śrī Kṛṣṇa to take him also to Vaikuṇṭha (the abode of Mahāviṣṇu). Śrī Kṛṣṇa taught Uddhava the doctrine that the body of man and such other things seen in the whole universe were nothing but mere delusion. At that time Uddhava asked Śrī Kṛṣṇa twenty-one questions about Bandha and Mokṣa (Bondage and deliverance).

To all these questions Śrī Kṛṣṇa gave him satisfactory answers. (Bhāgavata Skandha 11).

Before the destruction of Dvārakā, the Yadus left the city. They went to Prabhāsatīrtha, a place on the sea coast and lived there. Uddhava who know that the destruction was imminent, bade farewell to them and walked away alone. He was filled with a brightness. Śrī Kṛṣṇa did not stop him.

It is stated in Bhāgavata, Skandha 11, Chapter 29, that Uddhava went to the hermitage of Badarikā and engaged himeself in penance.

UGRASENA

King Ugrasena, father of Kaṁsa. Descended from Viṣṇu thus: Brahmā-Atri-Candra-Budha-Purūravas-Āyus-Nahusa-Yayāti-Yadu-Sahasrajit-Śatajit-Hehaya-Dharma-Kunti-(Kuṇti)-Bhadrasena-Dhanaka-Krtavīrya-Kārttavīryārjuna-Madhu-Vṛṣṇi-Yudhājit-Śini-Satyaka-Sātyaki (Yuyudhāna)-Yaya-Kuṇi-Anamitra-Pṛśni-Citraratha-Kukūra Vahni- Vilomā-Kapotalomā-Tumburu-Dundubhi-Baridra-Vasu-Nāhuka-Ugrasena-Kaṁsa.

Ugrasena became king of Mathurāpurī. His Kingship was not a hereditary acquisition. There is a story behind it. In olden days, in the plateau of Kālindī there was a famous place called Madhuvana. The place was called so because it was the abode of an Asura named Madhu. Madhu had a son, Lavaṇa. Śatrughna killed him as he was a very troublesome fellow and a thrown on the side of the Devas. Śatrughna then established a beautiful kingdom there and ruled it. He named it Mathurā. After the death of Śatrughna his two sons ruled Mathurā. Then, when the Solar dynasty came to its end, Mathurā came under the Yādavas. A Yādava king called Śurasena ruled over the kingdom. Vasudeva, father of Śrī Kṛṣṇa was the son of Śūrasena. After the death of his father Vasudeva took up the profession of herding cows, and therefore Ugrasena, another king of the Yādava dynasty had to become king of Mathūra.

(Devī Bhāgavata, 4th Skandha).

There is a common belief that Kaṁsa was the son of Ugrasena. But, the Bhāgavata relates the following to the effect that Kaṁsa was born to a Gandharva called Dramila of Ugrasena's wife.

When once Ugrasena's wife was in her monthly periods, she walked in the forest with her companions. A Gandharva called Dramila saw her then, felt attracted by her and made her pregnant. Angered at this, she cursed Dramila thus: "Since you have procreated a son in me, while I am in my periods this son will be killed by a boy born in my husband's family." Kaṁsa was the son born to her in the above manner. Kaṁsa ascended the throne after putting Ugrasena in prison. According to the curse of Ugrasena's wife, Śrī Kṛṣṇa was born in Ugrasena's family and he killed Kaṁsa. Nārada had informed Kaṁsa of the Dramila interlude. Kaṁsa told this story secretly to Akrūra when the latter was deputed by him to invite Kṛṣṇa to the dhanur yajña. (Bhāgavata, 10th Skandha).

Geenealogy states that Ugrasena was the son of Āhuka. But, in certain contexts Ugrasena is called Āhuka also. "Afterwards we made Āhuka Ugrasena King...." (M.B. Udyoga Parva, Chapter 128, Verse 39).

Vasudeva, father of Śrī Kṛṣṇa was Ugrasena's minister. Kaṁsa, when he attained majority imprisoned Ugrasena and became himself king.

Śrī Kṛṣṇa killed Kaṁsa with the permission of Ugrasena and made him king again. During the reign of Ugrasena, Jarāsandha and Śālva attacked Mathurāpurī.

While Ugrasena was ruling the kingdom, the sages Viśvāmitra, Nārada and Kañja once came to Dvārakā. To insult the sages, the Yādavas brought before them, Sāmba dressed as a pregnant woman. The Yādavas told the sages that she was Babhru's wife, and wanted to be told whether the child she delivered would be male or female. The sages understood their evil mentality, and prophesied that Sāmba would deliver an iron rod fierce enough to annihilate the whole Yādava race. According to the prophecy the next day Sāmba delivered an iron rod. The Yādavas imparted the news to Ugrasena, who got the iron rod reduced to powder and deposited the powder in the sea. He also enforced prohibition of liquor in the country.

After his death, Ugrasena joined the Viśvadevatās. Bhūriśravas, Śala, Bhūri, Kaṁsa Ugrasena, Vasudeva, Uttara with his brother Śaṅkha—these kings (after death) joined the company of Viśvadevatās.

UPAMANYU

In the Kṛtayuga, there lived a hermit named Vyāghrapāda who had two sons. They were called Upamanyu and Dhamu. Some learned men are of opinion that Upamanyu the son of Vyāghrapāda and Upamanyu the disciple of Ayodhadhaumya, were one and the same. Once Upamanyu visited another hermitage alongwith his father. He happened to drink the milk of the cow there. After that they returned to their own hermitage, Upamanyu went to his mother and asked her to make milk pudding for him. But the mother felt very sorry because there was no milk. At last she mixed flour in water and made pudding and gave it to him. Upamanyu did not accept it. His mother told him that there was no way to get milk and that men could get

wealth, crops etc. only by the grace of Śiva. Upamanyu who was of a wilful nature did penance with meditation and contemplation on Śiva. Finally Śiva appeared before him in the shape of Indra and told him to ask for his boon. Upamanyu boldly replied that he wanted no boon from anybody else except Śiva. Śiva made his appearance in his own form and made Upamanyu a deva (god).

Upamanyu said all these things when he talked with Śrī Kṛṣṇa.

In the Book "Our hermits", written by Rāmasvāmi Śāstrī in Tamil, it is mentioned that Upamanyu had written a book "Śiva bhaktavilāsa" in which biographies of devotees of Śiva of great attainments are given.

UPANIṢAD

The four Vedas are Ṛk, Yajus, Sāma and Atharva. Each of these four has a Brāhmaṇa (a treatise relating to prayer and sacrificial ceremony). Next come the Āraṇyakas (forest texts—writings meant for the forest-dwelling hermit) as appendices to the Brāhmaṇas. Then come the Upanisads as appendices to the Āraṇyakas. These four classes of literary works (the Vedas, the Brāhmaṇas, the Āraṇyakas and the Upanisads) constitute the Vedic literature proper. The Āraṇyakas and the Upanisads are called Vedāntas (the end of the Vedas). The bulk of these Vedāntas belong to different periods anterior to the Later Vedic Period. The students begin the study of Upanisads only after having completed the study of the Mantras (Vedic hymns) and the Brāhmaṇas (the ritual). The meaning of the word 'Upanisad' is the which is most near. Upa = near. ni = most. sad = exist. (or sit). The Upanisads can be called the Jñānakāṇḍa of the Vedas. They describe the nature of Brahmān. The figure of the supreme Spirit (Brahmān) exists in the Upanisads. Apparently the Upanisads are explanations of the *mantras*, but they are concerned more with the allegorical significance and the mystic meanings of the tattvas or essence, of the origin of life, the world, the soul, God etc. The Upanisads are the basis of the Ṣaḍ-darśanas, the six systems of philosophy. There are a large number of Upanisads. The most important among them are 108 in number.

UPAPĀTAKA (UPAPĀPA)

(Minor sins). In accordance with the Rāstramīmāṁsā (polictical philosophy) of Ancient India, crimes were divided into two types. They were called Upapātakas (minor crimes) and Pātakas (major crimes). To know about major crimes (Pātakas). Upapātakas are given below: Cow-slaughter; sacrificing by one who is unworthy to perfrm it; seducing another man's wife; forsaking one's father, mother and teacher; forsaking self-study, agni (fire) and son; becoming Parivettā (one who gets married before one's elder brother in married.) Younger brother finishing education before the elder; giving an unmarried girl to Parivitti or Parivettā; performing sacrifice by a parivitti or a parivettā; slandering an unmarried girl; Living on the intyerest of money that is lent; violating one's vow; selling pond, garden, wife or son; becoming an outcaste; forsaking relatives; Teaching the Vedas after receiving remuneration; selling things which should not be sold; working in mines; working with big machinery; destroying medicinal herbs; living by women. To impede rites; cut down fresh trees (not

dried) for fire-wood; kidnapping women; mingling with slanderers of women; selfish activities; eating forbidden rice; not keeping Sacrificial fire; not repaying loan; learning forbidden sciences; doing things which are bad and will cause grief to others; stealing of base metals, grains and cows; contact with drunken women; killing women, Śūdra, Vaiśya and Kṣatriya and becoming an infidel are all Upapātakas.

Causing grief to a Brahmin; inhaling the smell of liquor and other prohibited things; resorting to tricks or deceit and engaging in pederasty are sins which would make one an outcaste.

Slaughter of dog, donkey, camel, lion, sheep, junglegoat, fish, serpent and mungoose are sins of a mixed character.

Receiving money from the despicable; buying and selling; serving a *śūdra*; telling a lie; acting so as to render oneself unworthy; killing worms and birds; eating food alongwith liquor; stealing fruits, flowers and butea; and becoming a coward are also sins.

UPARICARAVASU

Descended from Viṣṇu in the following order :—Candra—Budha—Purūravas—Āyus—Nahusa—Yayāti—Pūru—Janamejaya—Prācinvān—Pravīra Namasyu—Vītabhaya—Śuṇḍu—Bahuvidha—Saṁyāti—Rahovādī—Raudrāśva—Matināra—Santurodha—Dusyanta—Bharata—Suhotra—Suhotā—Gala—Garda—Suketu-Bṛhatksetra-Hasti-Ajamīḍha-Ṛksa-Saṁvaraṇa-Kuru-Sudhanvā-Sugotra-Cyavana-Kṛti-Uparicaravasu.

Once Vasu built a hermitage and began to perform penance in accordance with the advice of Indra. When the penance became too severe Indra appeared and gave him an aerial chariot. Since then Vasu used to travel through air in the chariot. So he got the name 'Uparicaravasu'.

Indra gave Vasu a garland (Vaijayantimālā) which would never fade, and gave a boon that, so long as he wore that garland, he would not receive any wound. He was given a bamboo stick (Veṇudaṇḍa) and was instructed to fix that rod on the earth and celebrate the festival of Indra. Vasu celebrated the festival of Indra and from that day onwards the festival of Indra came to be celebrated in the world.

Five sons named Bṛhadratha, Kuśāmba (Maṇivāhana), Mavella, Yadu and Rājanya were born to him.

The river Śuktimatī flowed through the capital city of Vasu. Once the great hill Kolāhala grew amorous of Śuktimatī and caught hold of her. Uparicaravasu got angry at this and kicked the mountain which was split into two and Śuktimatī flowed out of the gap. Still two children were born to the great hill by Śuktimatī. The river was pleased at the freedom accorded by the king and placed the two children at the feet of the king. They grew up. The son became general of the army and the daughter Girikā became the wife of the king.

One day the king decided to go to hunt. On the same day his wife had her monthly course. Still without changing his programme he started for the forest. Even after entering the forest the thought of his wife lingered in his mind. The forest was in full bloom as it was Spring. Seeing this the king grew amorous and sat under a tree. A mild breeze was blowing. Instantly the king had seminal flow. He collected the semen in the leaf of a tree and sent it to the queen through an eagle. Thinking that to be some food, another eagle got

near and a quarrel arose. The semen fell in the river Yamunā. A fish named Adrikā swallowed it. A fisherman caught hat fish. He got a male child and a female child from the stomach of the fish. That girl is the famous Satyavatī Matsyagandhā who became the queen of Śantanu. (See under Satyavatī). The fisherman gave the boy he got from the fish to king Uparicaravasu.

(i) It is mentioned in Mahābhārata, Sabhā Parva, Chapter 8, Stanza 20, that Uparicaravasu was famous as a member of the council of Yama.

(ii) He was a friend of Indra, a devotee of Viṣṇu and a righteous and diligent man who loved and esteemed his father. Because of the grace of Śrī Nārāyaṇa, he secured an empire. He consecrated everything before god. Once Indra gave him half of his seat. (M. B. Śanti Parva, Chapter 355). Because of the grace of Bhagavān (Lord), Garuḍa made him a traveller of the sky. (M.B. Śānti Parva, Chapter 337, Stanza 37).

(iii) In Mahābhārata, Śāntī, Chapter 337, Stanza 337, Stanza 38, it is mentioned that finally Uparicaravasu entered the World of Brahmā.

(iv) Once a controversy arose between Indra and the hermits, whether cow-slaughter during sacrifices, was desirable. At this time Uparicaravasu happened to come there. As he was a man of truth, he was asked to make a decision. Uparicaravasu stood on the side of Indra and gave his opinion in favour of slaughter. The hermits who were against cow-slaughter. The hermits who were against cow-slaughter got angry and cursed Uparicaravasu to go down to the world of Pātāla (netherworld). (Matsy Purāṇa, Chapter 152).

UPAYĀJA

Brother of the hermit Yāja. Both of them lived on the banks of the Gaṅgā. Dhṛṣṭadyumna and Pāṇcālī were born to the King Drupada of Pāṇcāla as the fruit of the sacrifice performed by these hermits. The story is given below:

The famous Teacher Droṇa was the son the hermit Bhardvāja, who was a friend of the King Pṛsata of Pāṇcāla. So King Pṛsata sent his son Drupada to the hermitage of Bharadvāja for education. Thus, Droṇa and Drupada were fellow students.

After completing his education Drupada became King of Pāṇcāla. At that time the teacher Droṇa once visited the palace of the King. But Durpada did not duly receive his former classmate. Droṇa got angry at this and went to Hastināpura and became the teacher of the Pāṇḍavas and the Kauravas. As a remuneration for teaching them Droṇa demanded that Arjuna should bind Drupada and bring him before him. Arjuna did so. Drupada gave Droṇa a portion of his kingdom and got his liberty. From that onwards Durpada wished for a son who would take revenge on Droṇa, and requested the hermit Upayāja to perform a sacrifice for requested the hermit Upayāja to perform a sacrifice for getting a son. At first the hermit refused. The king served the hermit for a year. The hermit was pleased and asked the king to invite Yāja for the sacrifice. The king did as he was told and Yāja and Upayāja came to Pāṇcāla and performed the sacrifice for getting a son. From the sacrificial dais Dhṛṣṭadyumna and Pāṇcālī were born.

ŪRDHVAPUṆḌRA

A mark worn on the forehead with yellow ochre. This mark should be made by earth or ochre, which should be taken from the top of a mountain peak, banks of rivers, seashore, Śaivite temple serpent-hill or from under a holy basil. The fruits of wearing the mark will vary according to the colour of the ochre. Black ochre will afford peace, red soil will procure docility, yellow soil will get prosperity, and white ochre will give duty or righteousness. As the fruits vary according to the colour, so also it will vary according to the finger used to put the sign. If the mark is made with the thumb the man will become stout. If it is done with the middle finger he will have long life. If it is done with the fourth finger (anāmikā), he will get food and if it is made with the index finger (tarjanī) he will get salvation. The form of the mark also could be changed. The mark may be made in the form of a flame, the leaf of bamboo reed, a lotus bud, a fish, a turtle or a conch. If the mark is a large as ten finger-breadths it is superfine. If of nine finger-breadths, it is medium superfine; and if it is eight and a half finger breadths, it is lower superfine. In the same way if the finger-breadth of the mark is seven, six of five they will be super medium, medium and lower medium. If it is four, three and two they will be of the low, medium low and lowest.

It is also ordered that when one wears the Ūrdhvapuṇḍra in a particular spot of the body one will have to think of a particular name of Viṣṇu.

"Keśṣva in the forehead, Nārāyaṇa in the stomach, Mādhava in the heart, Govinda in the neck, Viṣṇu on the right side of the stomach, Madhusūdana on the middle of right hand, Trivikrama on the left ear, Vāmana on the left side of stomach, Śrīdhara on the left hand, Hṛṣīkeśa on the right ear. Padmanābha on the hinder Part, Dāmodara on the nape and Vāsudeva on the head, should be meditated upon". (Devī Bhāgavata, Skandha 11).

URVAŚĪ

A famous clestial damsel.

In days of old two hermits named Nara and Nārāyaṇa did penance to Brahmā in the holy hermitage of Badarikā for a thousand years. (Nara and Nārāyaṇa were the children born to Dharma, the son of Brahmā). Because of the severity of their penance Indra was struck with fear. Thinking that they were doing this severe penance with a view to become Indra, he approached the hermits and told them that they might ask for any boon. Even though Indra told them several times, they did not speak a word nor did they make any stir. Indra's fear increased. So Indra decided to create some delusions which would arouse in them fear, desire etc., so that their penance might be broken. He began to bring around them wild animals such as lion, elephant wild snake etc. and natural phenomena such as storm, heavy rain, forest-fire etc. to terrify them. The efforts of Indra were futile. The disappointed Indra sent for Kāmadeva (Cupid) and consulted him. As a result of which Kāmadeva and his wife Ratidevī with many celestial maids came to the hermitage in the mountain of Gandhamādana with the intention of hindring the penance of Naranārāyaṇas. The season of spring was created in the forest. The celestial women such as Rambhā and others came before the hermits and began to sing and dance. The hearts of the hermits began to swell with passion. When they opened their eyes

what they saw was a beautiful sight. The famous celestial women, Menakā, Rambhā, Tilottamā, Sukeśinī, Manoramā, Maheśvarī, Puṣpagandhā, Pramadvarā, Ghṛtācī, Candraparbhā, Somā, Vidyunmālā, Ambujākṣī, Kāñcanmālā, and others with their ten thousand and eighty hand-maids stood before them. Hermit Nārāyaṇa who got terribly angry struck on his thigh with his hand and instantly there arose a woman of extreme beauty. Because she had originated from the Ūru (thigh) of Nārāyaṇa, that woman, who was the most beautiful in the three words, got the name Urvaśī. All the others were struck with wonder at the sight of this new creation. After that so many other beautiful women also were created. The hermit Nārāyaṇa gave all of them to Indra. With shame Indra accepted them and returned to heaven alongwith them. Thus, Urvaśī arrived at the realm of the *devas* (gods). (Devī Bhāgavata, Skandha 4).

It is mentioned in Mahābhārata that Urvaśī had the eleventh place among the singers. The expert dancers were Anūcānā, Adrikā, Somakeśī, Miśrā, Alambusā, Marīci, Śucikā, Vidyutparṇā, Tilottamā, Ambikā, Kṣemā, Rambhā, Subāhu, Asitā, Supriyā, Puṇḍarīka, Sugandhā, Surasā, Pramāthinī, Kāmyā and Śāradvatī. Urvaśī got the first place among the celestial maids in beauty.

Purūravas was the son of Budha born of Ilā. He grew up and became a king of great renown. His fame reached even the realm of the gods. One day during that period Brahmā cursed Urvaśī. "Go and be born on the earth." (it is stated in the Devī Bhāgavata that it was Brahmā who cursed Urvaśī and in the Bhāgavata that it was the Mitrāvaruṇas who cursed Urvaśī). Urvaśī had heard about the fame of Purūravas and had felt tender love for him. The celestial maid reached the earth. She went to the palace of Purūravas and saw him. Because of the perfection of their figures, both loved mutually. The king asked her to become his wife. She agreed. But she laid down three conditions.

(i) I have with me two lambs which I bring up as my sons. You must take care of them. No harm should befall them.
(ii) I take in only ghee. On no account should you compel me to eat any other food.
(iii) Don't come near me in nudity except at the time of coition.

The king agreed to all these conditions. From that day onwards Urvaśī lived in the palace of the king as his wife. They lived happily for a long while without separating from each other.

Urvaśī became conspicusous by her absence in the realm of the gods. She was the most expert actress in heaven. Indra missed her. So a search was made and they found out that she was in the palace Purūravas. Indra asked the Gandharvas to bring that celestial woman to heaven somehow. Viśvāvasu and some other of the Gandharvas reached the palace of king Purūravas and waited for an opportunity. One midnight they stole the lambs and took them away throught the sky. At that time the king was with Urvaśī in the harem. Urvaśī heard the cry of the lambs and she was flurried. She reviled the king who was not capable of taking care of two lambs. Hearing her harsh words the king took his bow and arrow and following the cry of the lambs he was about to chase the thieves. Taking this opportunity the Gandharvas caused a lightning Urvaśī saw the king standing nude. The Gandharvas having achieved their task had left the lambs and departed before the king had got out of the room. The king caught hold of the lambs and returned to the harem, within a short while. But Urvaśī had gone out of the palace and was on her way.

The king was full of grief. He wandered all over the country in search of Urvaśī. At last reached Kuruksetra and saw Urvaśī there. He bowed low before her and implored her to return to the palace. But Urvaśī replied thus:

"Women are like wolves. Don't have alliance with them Oh King ! Kings should not put faith in women and thieves."

Saying this, Urvaśī vanished. (Devī Bhāgavata, Skandha 1).

Purūravas had once gone to heaven, in accordance with the invitation of Indra to help the gods in the battle with the *asuras.* Indra had killed Māyādhara, a noble Asura, in that ball and had celebrated a festival. In that festival Rambhā was dancing before Tumburu, the sage-priest, and detecting some flaw in her dance Purūravas teased her. Rambhā restored by asking the king what he knew about dance, and the king replied that he had learned from Urvaśī more dance than Tumburu the teacher of Rambhā. Tumburu got angry at this, and cursed the king Purūravas to suffer from the pangs of separation from Urvaśī. Stricken with grief, Purūravas returned to his palace. It was after this that the Gandharvas took away Urvaśī. Purūravas went to Bdarikāśrma and performed penance, meditating on god Viṣṇu for the nullification of the curse. Urvaśī, aggrieved by separation from her husband, sat motionless as a picture, in the custody of the Gandharvas. Lord Viṣṇu was pleased with the penance of Purūravas. The Gandharvas brought her back to the king. Thus, it became possible for the king to meet Urvaśī at let once a year. (Kathāsaritsāgara, Lāvāṇakalambaka, Taraṅga 1).

The king become very sad when Urvaśī was about to depart from him at Kuruksetra. Seeing his grief Urvaśī told him. "Oh king, if you want so much to live with me, you have to worship the Gandharvas. They will be pleased and will give me to you. Don't be sorry. Now I am pregnant. Come to this place at the end a year. We can spend that night together. Then we will get another son also that night." Pleased at what Urvaśī had said, the king returned to his palace. On completion of a year Purūravas went to Kuruksetra and spent a night with Urvaśī. Urvaśī gave Purūravas a very beautiful child and then she vanished. The king sat there and praised the Gandharvas, who gave the king an Agnisthālī (a fire pot). Because of his derangement, thinking it to be Urvaśī the king took the sthālī (pot) and wandered about in the forest. At last placing the pot in the forest, the king returned to his palace. On that day Tretāyuga (one of the four ages of the word commenced, and the Vedas owned in his mind as three in number. He returned to the place where he had left the Sthālī in the forest and took it. After that he made two 'araṇis' (wood from which fire is kindled by attrition) out of a banyan tree and placed his body between them and made fire. That fire is called 'Jātaveda'. Thus, Jātavedas became the son of Purūravas.

Purūravas generated three fires from Jātavedas. The first of them is Praṇava. The second is called Nārāyaṇa and the third Agnivarṇa. (Śrīmad Bhāgavata, 9th Śkandha).

To Purūravas six sons were born from the womb of Urvaśī. They were Āyus, Śrutāyus, Satyāyus, Raya, Vijaya and Jaya. (A little difference is observed in the names in the Mahābhārata, Ādi Parva, Chapter 75, Stanzas 24 and 25).

To know how a Gandharva named Durmada and a Vidyādharī named Unmadā played a trick on Purūravas and Urvaśī (See under Unmadā).

In days of old there was renowned king named Nimi in the family of Ikṣvāku. He decided

to perform a sacrifice of a long duration. He began preparation and invited famous hermits such a Bhṛgu, Aṅgiras, Vāmadeva, Pulastya, Pulaha. Ṛcīka and others. Finally he invited Vasiṣṭha. At that time Indra had begun another sacrifice in heaven. So Vasiṣṭha went to heaven for that sacrifice, telling Nimi that he would conduct the sacrifice on his return. The emperor Nimi did not like it. Recognizing the hermit Gautama as the main priest, he began performing the sacrifice. The sacrifice of Indra lasted for 500 years. When Vasiṣṭha returned after that, the sacrifice of Nimi was over. Vasiṣṭha cursed Nimi. "You will become devoid of body." Nimi cursed back. "Let Vasiṣṭha also become thus."

The aggrieved Vasiṣṭha went to his father Brahmā and complained about the curse. Brahmā told Vasiṣṭha. "You penetrate the brightness of Mitrāvaruṇas and stay there. In due course you will get a birth which is not of a womb." Hearing these words, Vasiṣṭha reached the hermitage of Mitrāvaruṇas. He left his body there and fused himself into their effulgence. During this period Urvaśī came to that hermitage. Seeing her, Mitrāvaruṇas had seminal flow. The semen fell in a pot. From the pot two bright and handsome sons were born. The first of them was Agastya and the second Vasiṣṭha. (Devī Bhāgavata, Skandha 8).

Once Agastya went to the durbar of Indra. On the occasion Indra asked Urvaśī to dance. In the midst of the dance she saw Jayanta, the son of Indra, and became amorous and her steps went wrong. Nārada who was playing his famous lute called Mahatī could not play well. Agastya got angry and cursed Jayanta to become a bud. He cursed Nārada also. So his lute became the lute of the world. Urvaśī was born on the earth under the name Mādhavī due to the curse.

UŚĪNANRA

A famous king of the Candravaṁśa (Lunar dynasty).

Descended from Viṣṇu in the following order:- Brahmā-Atri-Candra-Budha-Purūravas-Āyus-Nahusa-Yayāti-Anudruhyu-Sabhānara-Kālanara-Sṛñjaya-Uśīnara. Uśīnara was the father of Śibi and Vena.

Once the Aṣṭavasus (Vasus eight in number) came to the hermitage of Vasiṣṭha, with their wives. The wife of Dyau, one of the Aṣṭavasus, saw the cow 'Nandinī' in the hermitage. She and the daughter of Uśīnara were intimate friends. She wanted to get Nandinī, so that she might give it as a present to the daughter of Uṣīnara. According to her wish the Aṣṭavasus caught hold of the cow and took her home. At that time Vasiṣṭha had been away. When he returned, he knew about the theft of the cow and cursed the Aṣṭavasus to take birth in the wombs of women on earth. It was according to this curse that the Aṣṭavasus took birth in Gaṅgādevī the wife of Śantanu (See under Bhiṣma) (Devi Bhāgavata Skandha 2).

Uśīnara was a just and liberal-minded King. Indra decided to test the King regarding his liberality. He got Agnideva (fire-god) for his help. Indra took the form of a Kite and Agni that of a dove. Both flew down to Uśīnara as if the dove. Uśīnara agreed to protect the dove. The king argued with the king that it was not meet and right on his part to rob him of his lawful food. The king agreed to give any other king of flesh to the Kite. But the Kite would have none of them. Finally the Kite agreed to accept the flesh of the King instead, equal to the weight of the dove. The king cut more and more flesh from his body, but it could not weight

equal to the dove. At last the king himself got into the balance. Then the gods had pity on the king and the Kite and the dove appeared in their real form and blessed the king and then they returned to heaven. In Mahābhārata a story like this occurs about King Śibi also.

(i) Uśīnara gave Gālava two hundred horses as dowry and married Yayāyti's damsel Mādhavī.

(ii) The King Śunaka gave Uśīnara a sword.

(iii) Uśīnara performed a sacrifice on the back of the river Vitastā and became equal to Indra.

(iv) Uśīnara attained heaven by giving cows as gifts.

UTTAṄKA (UTAṄKA)

An ideal disciple of Veda who was the disciple of Āpodadhaumya.

After entrusting management of the Āśrama to Uttaṅka, Veda once went out on a tour of the country, and Uttaṅka stayed in the Āśrama carrying out the instructions of the Guru. Then came the menstral period of Veda's wife, and his other wives requested Uttaṅka to do the needful, so that the fertile period of their co-wife was not wasted. Uttaṅka's reply to them was as follows:- "Asked by women, I shall not do this improper act; and the preceptor has not asked me to do such a thing though it might be improper."

His Guru, Āpodadhaumya returned to the Āśrama sometime after this, and was very pleased to hear about the above incident. He blessed Uttaṅka.

His education being over, it was not time for Uttaṅka to give due offerings-tuition fee to his guru, and Uttaṅka enquired of the guru as to what he would have by way of *dakṣiṇā*. The guru asked Uttaṅka to get his wife's instruction in the matter and act accordingly. Because of the aforesaid incident (Uttaṅka not acting on the guru's wife during her menstrual period) she had a grouse against him, and therefore, asked him to bring as his tuition fee the earrings worn by the Kṣatriya wife of King Pauṣa.

Uttaṅka set out to procure the earrings. On the way he saw an ox, and on its back a big man, who called out to Uttaṅka to eat the excreation of the ox. When Uttaṅka hesitated to do so, the man on the ox asked him again to eat it, pointing out that his guru, Veda, had done it. Then did Uttaṅka consume both the excreation and urine of the ox, and did his oblations, in his perplexed mood, standing. Uttaṅka arrived at the palace of King Pauṣa and told him about the object of his visit. The king agreed to it. But, when Uttaṅka entered the Zenama Pauṣa's Kṣatriya wife could not be seen. When Uttaṅka told the king about this, he remained thoughtful for sometime and told the former that he might surely have become impure due to performance of oblations in the wrong manner, and that his wife would not be visible, due to her chastity, to the eyes of such impure folk. Uttaṅka admitted to having, on his way, performed oblations not in the proper manner, and then he sat down facing the east after washing his hands, feet etc., and performed oblation in the correct manner. Then did the wife of King Pauṣa become visible to him, and she, pleased at his humility, handed over her earrings to him. She also advised him to be very careful about the earrings as they had once been coveted by Takṣaka, king of the serpents. Bidding adieu to the queen, Uttaṅka saw the King and they sat together to take food. Not only was the rice cold; but a hair was also found in it. Uttaṅka cursed the king and

rendered him blind, and the king, in turn, cursed Uttaṅka not to have children. But, both of them became calm quite soon and withdrew their curses.

On his way back to the Āśrama with the earrings, he had only just stepped into a pool for a wash, when a naked Buddha *sannyāsin*, who was following him, snatched and ran off with the earrings. It was really Takṣaka disguised as the *sannyāsin* who thus snatched the ear-rings. Uttaṅka chased him and caught him when he assued his original form of the serpent king and disappeared into a cave. Uttaṅka waited at the mouth of the cave stupefied, when Indra deputed his Vajrāyudha to help Uttaṅka. The Vajrāyudha cut a tunnel-like route to Pātāla from the earth and through the cave Uttaṅka reached Pātāla by this route and found out the palace of Takṣaka.

Though Uttaṅka praised and cajoled the Nāgas (serpents) their King Takṣaka did not make his appearance. Uttaṅka saw there two women, who had been weaving clothes, and on one machine there were black and white threads. The machine had one wheel with twelve spokes and was turned by six boys. Also was there a horse, and a man. When Uttaṅka praised them, the horse and the man approached him. The man advised Uttaṅka to blow through the anus of the horse so that the snakes could be brought round. Uttaṅka did so, when lo! From all the pores on the body of the horse, flames of fire began sprouting out. When the Nāgaloka (country of serpents) got thus filled with fire and flames, Takṣaka lost his nerves and came out with the stolen earrings, which Uttaṅka received back. But, that was the last day on which the rings had been promised to be given to his guru's wife by Uttaṅka, who remained there gloomy and sorrow-stricken at the thought that he would not be able to travel all the distance before sunset and give the earrings to the guru's wife. Then the horseman gave the horse to Uttaṅka, who reached Āśrama just in time when the guru's wife was about to curse Uttaṅka for not returning with the rings thought it was nearly dusk time. Now the guru and his wife blessed Uttaṅka, who detailed to them experiences since leaving the Āśrama in quest of the earrings. Then the guru spoke thus to Uttaṅka—"The two women whom you found engaged in weaving were Dhātā and Vidhātā, the white and black strings, day and night, and the six boys who turned the wheel with twelve spokes were the six seasons. The ox seen by on the way was Airāvat (Indra's elephant), the horse seen in Pātāla was Agnideva, and the horseman, Indra. The excretion you ate on your way was nectar and that was the reason why you did not die in the Nāgaloka. Indra who is my friend blessed you because of mercy towards you, my disciple. You could bring back the earrings also because of Indra's blessings."

Then the guru blessed Uttaṅka and the latter took leave of him.

Uttaṅka, determined on taking vengeance on Uttaṅka, went away directly from the Āśrama to Hastināpura, where he met Janamejaya and told him the fact that it was Takṣaka, who had bitten to death Parīkṣit, his (Janemejaya) father. It was thus prompted by Uttaṅka to take revenge upon Takṣaka that Janamejaya performed the serpent yajña. (M. B. Ādi Parva, Chapter 3).

Uttaṅka was put up at a place called Ujjālaka. When he became old, he went about visiting many temples. During this tour one day Uttaṅka saw a hunter in the forest called Gulika attempting to steal the golden plates on the dome of the Viṣṇu temple in Sauvīra. Gulika raised his sword to kill Uttaṅka, when he told the former that he would have to suffer

the results of sin during many births if he committed a sin. This admonition of Uttaṅka so touched the heart of the hunter that he fell dead on the spot with a repentant heart. Uttaṅka sprinkled Gaṅgā water on the corpse of the hunter, who attained Vaikuṇṭha (abode of Viṣṇu). On the advice of Viṣṇu, Uttaṅka went to Badarī where he did *tapas* and also attained Vaikuṇṭha. (Nāradīya Purāṇa).

In Chapters 53-58 of Aśvamedha Parva of Mahābhārata is related the story of one Uttaṅka Muni, under the caption 'Utaṅkopākhyāna'. In Mahābhārata (original) he is referred to as Uttaṅka; but in its Malayālam rendering he is called Uttaṅka. There are no substantial differences between the story of Uttaṅka and that of Uttaṅka, Veda's disciple. But, since there are differences, in certain aspects some information about the Uttaṅka of the 'Uttaṅkopākhyāna' is given below :

(1) *General.* Uttaṅka was a disciple of Gautama, the husband of Ahalyā. The guru had more love for Uttaṅka than for his other disciples, and therefore did not permit the latter to leave the Āśrama even after the other disciples were sent away. Uttaṅka became old; wrinkles attacked his body and greyness his head.

(2) *Tuition fee* (*Gurudakṣiṇā*). Uttaṅka once returned from the woods with firewood, in a very tired condition. The daughter of the guru shed tears at the sight. Gautama called Uttaṅka to him and asked him about the cause of his grief and sorrow. Uttaṅka replied that the hairs on his head turned grey on account of sorrow that he was not permitted to leave the Āśrama although it was hundred years since he had gone there first as disciple. Then Gautama permitted Uttaṅka to quite the Āśrama. Uttaṅka asked Gautama what he should offer as tuition fee. Gautama consulted his wife on the topic and she suggested as tuition fee the two earrings of gems worn by the wife of King Saudāsa, who used to eat the flesh of man. Immediately Uttaṅka set out to fetch the earrings and on his way met Saudāsa in the forest, and told the latter about his mission. Saudāsa tried to eat Uttaṅka, who told him that he was in duty bound to obtain the earrings for his guru's wife and that, after fulfilling the mission, he would return to Saudāsa to be eaten up by him. Saudāsa agreed to the proposition. He directed Uttaṅka to his wife Madayantī, who spoke to him thus— "Devas and Maharṣis covet these earrings. If I place them on the ground, serpents will steal them; if handed over to Ucchiṣṭa, Yakṣas will steal them, and if the watchman sleeps, Devas will match them off. Therefore, you should bring some token for me to believe that you are deputed by my husband." Accordingly Uttaṅka went back to Saudāsa and returned to his wife with a token from him, and Madayantī handed over her earrings to Uttaṅka. Being told by Saudāsa that Uttaṅka need not return again to him, Uttaṅka started for Gautama's Āśrama with the earrings. Feeling hungry on the way, Uttaṅka tied to the branch of a vilva tree the earrings bundled in deer sin and ate vilva fruits. Just then the bundle of deer skin not untied and the earrings kept in it fell on the ground. A serpent carried off the rings between its teeth concealed itself in a mole-hill. Highly grieved and upset by the sight, Uttaṅka fell down from the tree. For 35 days Uttaṅka due the mole hill. Then Indra felt great sympathy for him, appeared on the spot, and passed his Vajrāyudha through the mole-hill. Then the earth burst open and Uttaṅka entered Pātāla though the opening, and a horse, its tail white and the rest of the body black in colour presented itself to him. It asked Uttaṅka to blow through its anus. Uttaṅka did so and the Nāgaloka was filled with flames of

fire. (The horse was Agnideva). Then did the serpents return the earrings to Uttaṅka, who returned with it to Gautama and presented it to him (Gautama) as tuition fee.

(3) *Uttaṅka about to curse Śrī Kṛṣṇa.* Uttaṅka once went to DWārakā, and during their talk was about to curse Kṛṣṇa for not attempting to bring about a compromise between the Kauravas and the Pāṇḍavas. At once Kṛṣṇa exhibied his Viśvarūpa (himself as containing the whole universe). Thereupon Uttaṅka saluted Kṛṣṇa, who asked him to request for any boon. He prayed for the boon that water might be made available in any desert he visited. Kṛṣṇa told him that whenever he required water he might successfully think of him.

(4) *Indra tested Uttaṅka.* Sometime afterwards, while roaming about quite thirsty and tired in a desert, Uttaṅka thought about Kṛṣṇa, and at once there appeared before him a naked Caṇḍāla, his body covered with mud. Dogs encircled him. Uttaṅka hesitated to drink the water given to him by this Caṇḍāla, who had some water with him. The Caṇḍāla again insisted on Uttaṅka drinking the water, but he again refused the offer. The caṇḍāla then disappeared with the dogs. Within a few minutes a person with disc, conch, club etc., about him appeared, and Uttaṅka recognised him as Śrī Kṛṣṇa. Uttaṅka told Kṛṣṇa that it was not proper to give water to a Brahmin through a caṇḍāla. Kṛṣṇa's reply to this was as follows: "I asked Indra to give you nectar instead of water, and he argued that it was not proper that men should be given nectar. I pleaded for you again. Indra replied to this that he himself would, in the guise of a caṇḍāla give nectar to you, and he should not be found fault with, if you refused the nectar. I accepted that proposition of his. But you did not accept nectar thus offered to you. So, you cannot be given nectar now. But, there will appear water-laden clouds in deserts which you traverse, which would be known as 'Uttaṅka clouds' and they would give you sweet water.

Uttaṅka was pleased, and it is the Uttaṅka clouds, which form as per the above orders of Kṛṣṇa that cause rain to fall, though rarely, in deserts even today.

UTTARĀ

Daughter of Virāṭa, the King of Matsya. Her brother was called Uttara.

The Pāṇḍavas led their incognito life in the capital of the Matsya Kingdom. Arjuna adopted the name Bṛhannala and was employed as the tutor of princess Uttarā in music and dancing. At the end of the life, King Virāṭa gave his daughter Uttarā in marriage to Abhimanyu the son of Arjuna. (See the paragraph Ajñātavāsa (incognito-life) under Arjuna).

The son born to Abhimanyu and Uttarā was Parīkṣit, who became a very famous King later. (M. B. Ādi Parva, Chapter 95, Stanzas 83 and 84).

Abhimanyu was killed in the battle between the Pāṇḍavas and the Kauravas. It is mentioned in the Mahābhārata, Droṇa Parava, Chapter 78, Stanza 37 that Uttarā fell unconsicous, when she heard of the death of her husband. Śrī Kṛṣṇa consoled Uttarā. In the Mahābhārata, Strī Parva, Chapter 20, Stanzas 4 to 28 the lamentation of Uttarā over the death of Abhimanyu is mentioned.

Uttarā also was seen among the women who accompanied Dhṛtarāṣṭra, to a little distance when he went to the forest after the battle.

V

VĀGBHAṬA

A Sanskrit scholar who lived in the 12th century A. D. He is the author of the two medical books 'Aṣṭāṅga-saṅgraha' and 'Aṣṭāṅgahṛdaya'. Another work called 'Neminirvāṇa' is also written by Vāgbhaṭa. This work deals with the story of Neminātha, a Jain hermit.

Not much is known about Vāghbhaṭa. He was a scholar in rhetorical science. There are certain stories about his writing the medical books. It was a period when the Muslims had beaten down the Brahmins. They had taken away the medical science also from them. The Brahmins considered this to be a disgrace to them. They decided to select an intelligent boy and send him to a Muslim physician. They selected Vāgbhaṭa. The Brahmins disguised Vāgbhaṭa as a Muslim boy and sent him to the Muslim Physician on the other side of the river. The boy went to the physician and told him that he was coming from far away with the intention of learing medical science. The teacher put certain questions and understood that the boy possessed extraordinary intelligence. He began to teach the boy the science of medicine. Seeing the interest of the boy the teacher asked the boy to eat food from his house and to learn day and night. The Brahmin boy did not like to eat the food of Muslims. The boy said that he had a relative on the other side of the river and that he would go there and have his supper and return for the night study. The teacher agreed and thenceforward Vāgbhaṭa began to learn day and night. Within a short time he completed learning.

One day the teacher was sleeping on the seventh storey of the building and his disciple Vāgbhaṭa was massaging his legs. Thereby soliloquised that fate had destined him to massage the legs of a Musalman. Instantly he cried bitterly, and the teacher awoke and understood that the boy was not a Muslim, and tried to cut his head. The boy thought: "The four Vedas and the six Śāstras say that there is a god. If it is true no harm will come to me." Then he jumped out of the window. In consequence of this jump, he became a little lame and no other harm befall him. He swam across the river and reached the other side and told the Brahmins everything. The Brahmins asked him what he imagined when he jumped from the seventh storey. He replied "I jumped with this imagination. The four Vedas and the six Śāstras say that there is a god. If it is true no harm will come to me." As soon as the boy had finished the Brahmins became angry and they all got up. They said "You went wrong in using the doubtful 'if', instead of the affirmative 'As'. The Brahmins joined together and expelled him from the society. The boy

thought of going away somewhere. "But there won't be another chance for somebody else to go and learn medical science from the Muslim physicians. So before going away from here I must make the fruits of my efforts available to these people." Thinking so he lived there for a little longer. He lived there without mingling with the Brahmins, cooking his food. It is believed that Vāgbhaṭa wrote "Aṣṭāṅgasaṅgraha' and 'Aṣṭāṅgahṛdaya', during this period.

VAISĀLĀ

A city. This city was founded by King Viśāla, who belonged to the dynasty of Diṣṭa. Because Nābhāga, the son of Diṣṭa had married a woman from Vaiśya caste, he also became Vaiśya. The writings of Vatsa, the son of Bhalandana of this family, are included in the Ṛgveda. The differentiation of castes was not so strict in those days as today. It is not known in what country Diṣṭa and his people Anagas lived. The kings Karandhama, his son Avikṣit and his son Marutta of this dynasty were great and valient. Marutta had performed both horse sacrifice (aśvamedha) and imperial consecration (Rājasūya). To Tṛṇabindu, who was in the tenth generation from Marutta, a son was born named Viśāla. This Viśāla founded a city and lived there. That city is called Vaiālā. Many of the scholars are of opinion that this city Vaiśālā is the same as Ujjayinī. It is stated in Mahābhārata that Somadatta of the seventh generation from Viśāla had performed ten aśvamedhas (horse-sacrifices).

VAIŚVADEVA

A sacrifice. It is mentioned in Devī Bhāgavata, Skandha 11, that a Brahmin should peform this sacrifice to protect himself from hurts caused by oven, threshing stone, axe, cutting knife, and other weapons. This sacrifice could be performed in a cavity for kindling fire on the floor basmeared with cowdung and mud. It should not be done in an ordinary oven meant for cooking, in iron oven, in earthernware or of ordinary floor. As all the deities are having faces of fire, the sacrificial fire should not be kindled by fanning the flame with hand, winnow, hide of black antelope or cloth. By fanning the flame with cloth, the sacrificer will contract disease; by winnowing he would sustain loss of wealth; and death, by fanning with hand. Plums, fruits, roots, curd, ghee etc. Could be used as burnt offerings. When these are not available, firewood, roots of herbs, grass etc. Could be used instead. Things to be offered as burnt-offerings should be purified, first by sprinkling ghee on them. In the absence of ghee, milk, curd and water may be used. Using things which are unfit as burnt-offerings will invite bad results.

In Vaiśvadeva-sacrifice, half-burnt firewood used in cooking, should never be used. So also salts of any kind. After finishing Vaiśvadeva.

VAIṢṆAVA UPAPURĀṆAS

In this chapter we shall analyse three Upapurāṇas, *viz.*, Viṣṇu dharma, Viṣṇudharmottara and Narasiṃha-Purāṇa. All these works come from early dates and enjoy very wide reputation as respectable authorities on Dharma. The other Vaiṣṇava Upapurāṇas, now extant, are of comparatively late origin and limited or localised authority. Those of these works, which have been available to us, will be dealt with in the next chapter.

The term 'Vaiṣṇava' as used here, in comprehensive and includes both the Pāñcarātra

and the Bhāgavata works. A study of the Śatapatha-Brāhmaṇa, the Upaniṣads, the Pāñcarātra Saṃhitās, and the Mahābhārata indicates that the Pāñcarātra system originated at a very early period, preached the worship of the post-Vedic deity Nārāyaṇa, and had non-Vedic, and probably also anti-Vedic, ideas and practices. In the Nārāyaṇīya section of the Mahābhārata, which is the earliest document of the Pāñcarātras, it is said that the seven Citra-śikhaṇḍin Ṛsis, namely Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu and Vasiṣṭha, proclaimed jointly, on the mount Meru, an excellent 'Śāstra' which was on a par (samita) with the four Vedas and contained one lac of verses, and that, being meant for the populace and their guidance both in activity (pravṛtti) and inactivity (nivṛtti), this 'Śāstra' was made consistent with the four Vedas. Although at present we have got no decisive evidence at our disposal to prove the actual compilation of any ancient Śāstra jointly by the seven sages mentioned above, the very statement that the scripture was meant for the common run of people and made to conform to the four Vedas, is important and implies the originally non-Vedic, and probably also anti-Vedic, ideas and practices of the early Pāñcarātra. The Mahābhārata itself differentiates the Pāñcarātra, system from the Vedic, saying: "Know, O saintly king, the Sāṃkhya, the Yoga, the Pāñcarātra, the Vedas and the Pāśupata at knowledge holding different views. It has been held by some scholars that the above-mentioned 'Śāstra' compiled by the seven sages was the forerunner of the Pāñcarātra, Saṃhitās. But this view is hardly tenable. The prescriptions of the early Saṃhitās of the Pāñcarātras are not at all favourable to the Varṇāśrama-Dharma and the Vedas; on the other hand, the influence of the Varṇāśrama-dharma on the Pāñcarātras, Saṃhitās increase gradually with their comparatively late dates. So, it is more reasonable to hold that the original non-Vedic as well as anti-Vedic ideas of the Pāñcarātras were permeated through the Saṃhitās, while the seven sages' spirit of reconciling their views with the Vedas found its later expression in the epics, Purāṇas and similar other pro-Vedic sectarian works.

In spite of its originally indifferent, and probably also irreverent, attitude towards the Vedas and the Varṇāśrama-dharma, the Pāñcarātras, system came to be connected even in the later Brāhmaṇic period with the sacrificial religion of the Vedas; and in later times it identified Nārāyaṇa with Viṣṇu and was affiliated to the more popular worship of Kṛṣṇa-Vāsudeva through the doctrine of Vyūha. This modified state of the Pāñcarātras, system is found in the extant Pāñcarātras, Saṃhitās, on the one hand, and in the Mahābhārata and the Purāṇas, on the other. In the last two classes of works, which betray the hands of Smārta adherents of the types of Anāptas, Ārambhins and Saṃpravartins mentioned in the Jayākhya-saṃhitā, an attempt has been made to make the system conform to the Varṇāśrama-dharma as well as to the principles of Sāṇkhya and Vedānta.

Among the Smārta Pāñcarātras there must have been different groups believing in, and adoring, the different manifestations of Nārāyaṇa (Viṣṇu). It was probably the members of these groups who, being inspired by a sense of high regard for the Vedas and the Varṇāśrama-dharama, compiled Purāṇic works bearing the names of the different manifestations such as Matsya, Kūrma, Varāha, Narasiṃha, Vāmana, etc.

In compratively late periods, a large section of people threw Nārāyaṇa into the background, looked upon Kṛṣṇa-Vāsudeva as the object of their devotion, and began to add great importance to his character as a cowherd. They made him the Supreme Being by identifying him with

Viṣṇu, often ignored the doctrine of Vyūha, and laid great stress on love and emotional *bhakti* as means of realising this Supreme Being. These people and their followers took Kṛṣṇa-Vāsudava to be the Bhagavat and came to be known as Bhāgavatas. In order to propagate their own faith, the Smārta Bhāgavatas wrote several Purāṇic works, in all of which juvenile Kṛṣṇa of Vṛndāvana figures prominently.

It should be mentioned here that as both the Pāñcarātras and Bhāgavatas belived deeply in the doctrine of ahiṃsā (non-killing), their ideas became the subject-matter of many of the Purāṇic works, which were meant for saving the Vedic religion especially from the onslaught of Buddhism, Jainism and other non-Vedic and anti-Vedic religious systems. The identification of Nārāyaṇa and Kṛṣṇa-Vāsudeva with Viṣṇu connected the systems of the Pāñcarātras, and the Bhāgavatas closely with the Vedic ideas and made them favourable for the estabishement of the Varṇāśramadharma and the authority of the Vedas. It was most probably for this reason that in later times even Tantric Śāktism had to be infused with Vaiṣṇava ideas.

The tradition of compilation of a 'Śāstra' by reconciling the sectarian views with the Vedic ones, which is said to have been set up by the seven Citra-śikhaṇḍin Ṛṣis on the mount Meru, does not appear to have died out or failed in inspiring people of later ages to compose similar works for the popularisation of the Vedic views of life and conduct. With the rise and spread of Buddhism, Jainism and other non-Vedic and anti-Vedic religious faiths, the protagonists of the Vedic way of life must have been actively busy in devising ways and means for creating a favourable field for the Vedas in popular mind. As a matter of fact, during the few centuries preceding and following the beginning of the Christian era the Smārta adherents to leading sectarian faiths such as Vaiṣṇava, Saiva, Saura, etc. Compiled a number of works entitled 'Viṣṇudharma', Śivadharma', 'Sauradharma', and so on, which were neither Purāṇas nor Smṛtis but were 'Śāstras' prescribing religious and other duties to the respective sectaries in consonance with the teachings of the Vedas. The early rise of these 'Śāstras' is evidenced by the Bhaviṣya-p., in which Sumantu is found to explain the term 'Jaya' to king Śatānīka, saying:

"aṣṭādaśa-purāṇāni rāmasya caritaṃ tathā/
viṣṇudharmādi-śāstrāṇi śivadharmāś ca bhārata//
kārṣṇaṃ ca pañcamo vedo yan mahābhārataṃ smṛtam/
saurāś ca dharmā rājendra mānavoktā mahīpate//
jayeti nāma caiteṣāṃ pravadanti manīṣiṇaḥ//"

"The eighteen Purāṇas as well as the biography of Rāma; the Viṣṇudharma and other Śāstras, and the Śivadharmas, O descendant of Bhārata; the fifth Veda which is known as the Mahābhārata complied by Kṛṣṇa (Dvaipāyana); and the Saura Dharmas declared by Mānava, O paramount ruler, the lord of the earth; –the name 'Jaya' for (all) these the learned declare."

In another place of the same Purāṇa king Śatānīka is found to put the following question to Sumantu:

"bhagavan kena vidhinā śrotavyaṃ bhārataṃ naraiḥ/
caritaṃ rāmabhadrasya purāṇāni viśeṣataḥ//
kathaṃ tu vaiṣṇavā dharmāḥ śivadharmā aśeṣataḥ/
saurāṇāṃ cāpi viprendra ucyatāṃ śravaṇe vidhiḥ//

"In what way, O venerable one, are the Bhārata, the biography of Rāmabhadra, and especially the Purāṇas, to be heard by men, and how, again, the Vaiṣṇava Dharmas and the Śivadharmas in their entirety? (Kindly) tell (me), O chief of Brahmins, the procedure of hearing (the Dharmas) of the Sauras also."

It is hardly necessary to say that in these verses of the Bhaviṣya-p. Definite works on the religious duties (Dharma) on Viṣṇu, Śiva, Śūrya and other deities have been meant, and that these works were entitled 'Viṣṇudharma', Śivadharma', 'Sauradharma' and so on.

In the extant Viṣṇudharma Śaunaka gives a tradition, according to which the topics of this work were spoken out by Brahmā to Bhṛgu, Marīci and other sages, by Bhṛgu to Uśnanas to Śaunaka's grandfather, by the latter to Śaunaka's father, and by Śaunaka's father to Śaunaka. The present Śivadharmottara, which claims to be the latter part of the Śivadharma, says in its concluding chapter that originally this work was spoken out by Kumāra to the sage Agasti in 12000 verses and that the latter spoke out its essence briefly in twelve chapters. The Śivadharma also state that it was originally spoken out by Śiva to Pārvatī, Ṣaṇmukha, Nandikeśvara and others. So, there is little scope for doubt that Śāstras bearing the titles 'Viṣṇudharma', Śivadharma', 'Sauradharma etc., had been compiled even before the rise of the extant texts of the same titles.

A new situation arose in the country with the unprecedented spread and popularity of Buddhism during the reign of Aśoka Maurya. In the few centuries following the death of this great emperor Buddhism grew up to be the most powerful rival of Hinduism and gave incentives to the compilation of the present Viṣṇudharma, in which the atheists, especially the Buddhists, have been denounced on many occasions. This work was followed at intervals, by the compilation of the present Viṣṇudharmottara, Śivadharma and Śivadharmottara. The Sauradharma (which, as the quotations from it in the Smṛti Nibandhas show, was spoken out by Vasiṣṭha and might consequently be different from that declared by Mānava or Nārada) and the Sauradharmottara (drawn upon by the Nibandha-writers) also must have belonged to this period; but they appear to have been lost, no Ms of any of them having been found as yet.

We have already seen that in a verse of the Bhaviṣya-p. The Viṣṇudharma has been called a 'Śāstra'. The extant Viṣṇudharma also gives itself out to be a 'Śāstra' in two places and not a 'Purāṇa', 'Upapurāṇa' or 'Smṛti' even once. Consequently, scholars have been divided in their opinion regarding the true character of this work. For instance, on the strength of the said verse of the Bhaviṣya-p. Lakṣmīdhara takes the Viṣṇudharma to be a 'Śāstra' and includes it among the Smṛti works; and his opinion is followed in very much the same words by Caṇḍeśvara, Narasiṃha Vājapeyin, Mitra, Miśra and others. Vallālasena calls the Viṣṇudharma a 'Śāstra' (śāstraṃ ca viṣṇudharmākhyam), which is taken as different from the epics, Purāṇas and Smṛti Saṃhitās. Hemādri also seems to be of the same opinion as Vallālasena, his authorities being the said verse of the Bhaviṣya-p and another ascribed to the Saura-p. On the other hand, most of the lists of eighteen Upapurāṇas include the name of the 'Śivadharma', thus giving wide recognition to this work as an Upapurāṇa in spite of the fact that it frequently calls itself a 'Śāstra' and once a 'Śivātmaka Dharmaśāstra'. As regards the Viṣṇudharma, it may be said that the Bṛhaddharma-p names it in its list of eighteen Upapurāṇas and that, as we shall see presently, the Viṣṇudharmottara was taken by many to be a Purāṇa or Upapurāṇa. In

all the catalogues of Sanskrit Mss both the Viṣṇudharma and the Viṣṇudharmottara have been classed with the Purāṇas. Consequently, we have thought it desirable to look upon the Viṣṇudharma as an Upapurāṇic work and not as a mere 'Śāstra'.

As to the character of the Visnudharmottara a similar confusion arose among scholars on account of the facts that this work, as its title shows, professes to be the latter part of the Viṣṇudharma and that its claim has been clearly put forth in two of its verses, in which the Viṣṇudharma and Viṣṇudharmottara have been taken to form one complete work known by the general title 'Viṣṇudharma'. It is most probably due to this alleged unity of these two works that Alberūni considered both of them to be one and made his citations from the Viṣṇudharmottara under the name of 'Viṣṇudharma', that Smṛti-writers are often found to ascribe verses of the Viṣṇudharmottara to the Viṣṇudharma and *vice versa*, and that in some Mss the Viṣṇudharma has been called 'Viṣṇudharmottara. In his Nityācāra Pradīpa Narasiṃha Vājapeyin regards the Viṣṇudharmottara as a 'śāstra' and as a part of the Viṣṇudharma, and supports his view by citations from the Bhaviṣya-p and the Viṣṇudharmottara. So, Narasiṃha Vājapeyin is clearly not in favour of recognising the Viṣṇudharmottara as a Purāṇic work. Mitra Miśra also does not include this work among the Purāṇas, although he takes it to be 'as authoritative as a Purāṇa'. According to Alberūnī the Viṣṇudharmottara (named by him as 'Viṣṇudharma') is a 'book' (and not a 'Purāṇa') on 'the religion of God who is this case is understood to be Nārāyaṇa. The present Kālikā-p. (92.2) cells the Viṣṇudharmottara a '*tantra*'. Except in only one most-probably-spurious verse, nowhere does the Viṣṇudharmottara claim, in the body of its text, to be known as a 'Purāṇa' or 'Upapurāṇa'. On the other hand, Vallālasena calls the Viṣṇudharma a 'Śāstra' but seems to look upon the Viṣṇudharmottara as an Upapurāṇa; the Bṛhadharma-p. (I.25.25) regards the Viṣṇudharmottara as distinct from the Viṣṇudharma and includes both of these works in its list of Upapurāṇas; the Caturvarga-cintāmaṇi once names the Viṣṇudharmottara as 'Viṣṇudharmottara-Purāṇa; in the final colophons of some of Mss of the Viṣṇudharmottara the name 'Viṣṇudharmottara Purāṇa' occurs; the Nāradīya-p. (1.94.17b-20) says that the Viṣṇu-p consists of two parts— Viṣṇu-p. Proper (forming the first part–ādi-bhāga) and the Viṣṇudharmottara; in the final colophons of its Khaṇḍas the printed Viṣṇudharmottara calls itself the second part (dvitīya-bhāga) of the Viṣṇu-mahāpurāṇa , in the Vidhāna-pārijāta, I, pp.245 and 419 Anantabhaṭṭa quotes Viṣṇudh. II. 52. 47.52a and II.52.110ff. respectively with the words 'tatra padmapurāṇe viṣṇudharmottarakhaṇḍe paraśurāmaṃ prati (p.419– āha) puṣkaraḥ', in which the Viṣṇudharmottara has been taken to a part of the Padma-p.; in the final colophons of some of its Mss the Viṣṇudharmottara has been connected with the Garuḍa-p.; and so on. From all these it appears that originally the Viṣṇudharmottara was not regarded as a Purāṇa. But in course of time its Purāṇic form and characater encouraged people to include it among the Purāṇic works, and the result was that some took it to be an Upapurāṇa, while others attached it, as a part, to one or other of the Mahāpurāṇas.

PURĀṆIC VERSE RELATING TO ŚUṄGA DYNASTY

The Purāṇic verse which is being analysed here occurs in the dynastic section and has its reference to the account of the Śuṅga dynasty after Puṣyamitra. The cluster of verses of which it forms a part and which concerns with the description of the Śuṅga-dynasty is no doubt found

in other early Purāṇa-texts, but the particular details combined in the present verse seem to be found only in the Vāyu and Brahmāṇḍa Purāṇas. In these two texts, again, the details are not identical and the verse is not uniformly worded. Thus in the Vāyu-Purāṇa, the verse reads: while the reading of the Brahmāṇḍa's version is: Relying on the version of the Vāyu Purāṇa, some scholars are inclined to suggest that Puṣyamitra made a feudal division of the empire among his eight sons; who ruled simultaneously over its different units. It is proposed here to examine the amount of originality contained in the Vāyu's version and find out whether or not a distinct conclusion of the above nature, even in a surmisable manner can be formed on its basis.

The point which is of vital significance in the context of the present discussion is that the forms of the verse in the texts of Vāyu and Brahmāṇḍa differ seriously not only in respect of their general wording but also in respect of the general historical information which is likely to be gathered from them. Thus, exactly speaking the Vāyu Purāṇa's verse conveys a fantastic account that the empire which was built up by the prowess of his arms could not remain a single whole after his death, as there were eight aspirants to it. These eight aspirants were Puṣyamitra's own sons. In order to avoid the possibility of a war of succession among them, Puṣyamitra divided his empire into eight administrative units to be ruled over by his sons, whose number corresponded with the number of the territorial divisions. On the contrary, the text of Brahmāṇḍa-Purāṇa supplies altogether a different information. Accordingly to it Puṣyamitra left behind him only one successor, and he was Agnimitra; whose rule continued for eight years. In view of the conflicting nature of the statements of the two texts one may look into the question as to which of these can refer to the real state of affairs. In consonance with the methodology that can be pursued while taking into account the value of the Purāṇic records, the relevant form of the present query seems to be the investigation as to in which of the two texts the stamp of earliness is more faithfully preserved. The traditional style which contributed to make-up of the Purāṇa-texts has been addition and deletion of passages in them even after the latest stage of their reduction. It is, thus, very much difficult to become sure of the genuineness of otherwise status of a particular verse mainly on the basis of the source from which it comes. At such junctures, where the Purāṇas are not unanimous, the proper evaluation of their evidence is possible not so much by considering the period of the text containing it as by taking into account the period of the matter contained in it. In view of this, two broad facts come to the forefront: (1) The verse occurs in an early Purāṇa-text. But its earliness has not been effectively maintained. There are not only late chapters in it, but the original passages and verses are likewise either omitted to transformed in its early chapters at various places. (2) As a rule original passages and early verses of the Vāyu Purāṇa are mostly found in the text of Brahmāṇḍa, because both of them have sprung from the same parent-stock *i.e.*, Vāyu Proktam Purāṇaṁ. It is, therefore, extremely doubtful it the present verse of Vāyu Purāṇa is the same as was composed in the original text.

The possibility of the above conclusion is made still more evident when it is obseved that, whereas the Brahmāṇḍa's form of the verse accords unformly well with the general style adopted in the dynastic section of the Purāṇa-texts, there is a distinct deviation from it in the version of Vāyu. Attention may here specially be drawn to the words and which have varied grammatical significance in the two versions. The usual meaning of the word in the dynastic

section is year and in association with the numeral figure it brings out the regnal duration of a particular king. The Brahmāṇḍa's version in which the words and are employed in order to denote the regnal duration of Puṣyamitra's successor seems quite consistent with this style. On the other hand, these words in the Vāyu's version present its make-up which has hardly any relevance in the set-up of the verses of which it is expected to be an essential part. The spurious character of Vāyu's verse is fully exposed from the consideration of the fact that the reference to Agnimitra is missing in the entire list of the text and the only verse in which such reference could be made is the present one. It is to be noted that Agnimitra's name either occurs or is at least indicated even in the Purāṇas whose account with regard to the Śuṅga-dynasty is a but condensed in comparison to the texts of Vāyu and Brahmāṇḍa. This is a clear testimony to show that the verse has lost its original form in the text of the Vāyu.

It may further be argued on the basis of the Vāyu's verse that the compiler who prepared the edition of the Purāṇa at some late stage did not take into full account the precise order of succession after Puṣyamitra due probably very much to lack of historical sene in him. It appears that the original text which formed the basis of the new recension read the line as follows: The reference of the verse was thus obviously to the regnal period of Agnimitra, son and successor of Puṣyamitra. As the name of Agnimitra is only indicated in this verse instead of being directly mentioned and as the number of kings of the dynasty, whose names are enumerated hereafter is eight, the numeral figure was mistaken for a reference to the number of kings enumerated in the verses subsequent to the present one. The verse was thus reconstructed in accordance with the exegencies of grammar by a compiler who had little knowledge of historical traditions, as a result of which he was not well competent to realize that the verse was already correct and consistent in its original form.

Even if we set aside the above consideration in view of its being too conjectural for the purpose of proper history there is, nevertheless, an evidence of positive nature of prove that the verse composed in the original text was in the same very form as it is found in the text of Brahmāṇḍa. Thus in a version of Vāyu the verse reads: It would be seen that so far as its general connotation is concerned this verse is very much similar to that of the Brahmāṇḍa text. It is found in the manuscript of Vāyu, which is preserved in the India office library. According to the observation of Pargiter, this manuscript is very valuable, because it agrees with the Matsya-text where it differs from the printed text of Vāyu. The unity of the Matsya-text with that of the present text of Vāyu leads one to presume that the verses which are now missing in the Matsya had the same reading as the latter has got in it. From this it may also be adduced that the verse in the manuscript of Vāyu has got original elements in it, because the Purāṇa-text of the dynasties of the Kali Age is said to have its earliest form in the Matsya-Purāṇa. The loss of the verse under discussion in the available texts of the Matsya is evidently due to the revisionary trend of the Purāṇakāras; consequent upon which, as Hazra shows, the text of Matsya-Purāṇa has been subjected to repeated additions and losses.

VAJRAYUDHA

(Thunderbolt). The famous weapon of Indra.

In olden days a fierce Asura named Vṛtra was born. The Kālakeyas and many other

asuras became his followers. They began to create havoc in the world, and cause harm to the Devas. At last under the leadership of Indra, the Devas went to Brahmā and informed him of their grievances and requested for advice as to the way of killing Vṛtra. Brahmā told them that only with a weapon made of the bone of the hermit Dadhīca, could Vṛtrāsura be killed. The Devas went to the bank of the river Śoṇa and saw the hermit Dadhīca, who was the foremost of munificent men, doing penance there. Indra told him the purpose of their visit. He told the Devas to take his bone, if it was useful to them. Saying this he forsook his body. The Devas took the bones of the hermit and gave them to Viśvakarmā who made a powerful weapon with them and gave that to Indra. They named the weapon the 'thunderbolt'.

Once Indra was defeated by Narakāsura. He went to the Himālayas and hid himself there. Unable to see their King Indra, the devas went to Subrahmaṇya. When Indra knew this, he thought that Subrahmaṇya had taken possession of the world of the gods. So he came and fought with Subrahmaṇya. The thunderbolt of Indra touched the face of Subrahmaṇya and wounded him. From the blood which flowed from the face of Subrahmaṇya two noble men appeared who eventually became warriors of Subrahmaṇya.

In Viṣṇu Purāṇa, Aṁśa 1, Chapter 5 and Aṁśa 2, Chapter 8, a process by which thunderbolt is made daily in the evening from the water particles thrown by Brahmins when they recite the spell Gāyatrī, is described.

In the evening, the fierce giants called the Mandehas wish to eat the Sun. Prajāpati had given them a curse that though their bodies would not perish they would daily meet with death. So there is a fight between these giants and the sun daily in the evening. At that time the Brahmins recite the spell Gāyatrī with the Brahmā-pervading syllable 'OM', and throw up water. This water becomes the Vajra weapon, and burns the giant.

The hermits Nārada and Parvata once went to the palace of the King Sṛñjaya. The King worshipped them and served them for a long time, as a result of which a son was born to him. Indra decided to lessen the superior power of these hermits. Once the son of the King, who was a mere boy, was playing in the forest. At the instruction of Indra, the thunderbolt took the form of a tiger and went to the forest and killed the boy. Sṛñjaya became very sad. Nārada and Parvata brought the boy to lite again and gave him to the king.

VĀMADEVA

An ancient hermits

Three sons named Śala, Dala and Bala were born to King Parīkṣit by his wife Suśobhanā, a princess of Maṇḍūka. In due course, King Parīkṣit anointed his eldest son Śala as King and went to the forest for penance.

Once Śala went to the forest to hunt. While chasing a deer, the king asked his charioteer to bring horses capable of overtaking the deer. The charioteer told the king that such horses were available at the hermitage of Vāmadeva. They went to the hermitage of Vāmadeva and got the horses on condition that they would be returned.

After the hunting, Śala reached his capital. Seeing the beauty and the vigorous nature of the horses, the king did not like to part with them. Vāmadeva sent his disciple to the court of the king to take the horses back. But the king sent him back empty-handed. Vāmadeva got

angry. He came in person and demanded his horses. The king replied that Brahmins did not require such horses. While these two were quarrelling with each other, some fierce giants came there and pierced Śala with a trident and killed him.

(i) He was a friend of Vasiṣṭha and a priest of Daśaratha. (Vālmīki Rāmāyaṇa, Bālakāṇḍa, Sarga 7, Stanza 3).
(ii) Maṇḍala 4 of Ṛgveda was composed by Vāmadeva.
(iii) Vāmadeva was a hermit who had praised the Aśvinīdevas when he was in his mother's womb.
(iv) Once Vāmadeva tried to eat the flesh of a dog because of hunger, with a view to save Brahmins.
(v) He was a prominent member in the assembly of Indra.
(vi) Once Vāmadeva gave advice about righteousness to King Vasumanas.

VĀMANA

An incarnation of Mahāviṣṇu.

There are ten main incarpations of Mahāviṣṇu. Of these, the incarnation of Vāmana is the fifth.

Two different stories occur in the Purāṇas about the incarnation of Vāmana. One story is about how Mahāviṣṇu took the incarnation of Vāmana and thrust Mahābali an Asura, down to the nether world. This story is more widely known. In the second story the place of Mahābali is given to the Asura called Dhundhu. This is the main difference. For a comparative study, both stories are given below:

The devas (gods) such as Indra and the others were born to Prajāpati Kaśyapa by his wife Aditi and the asuras (demons) such as Mahābali and others, by his wife Diti. The Daityas (asuras) began to harm and harass the Devas to a great extent. Once Aditi, the mother of the Devas, complained to Kaśyapa about this He advised her to take the fast called 'Payovrata' fixing the image of Mahāviṣṇu in her heart and that he will take birth through her as Vāmana and destroy Mahābali. According to the advice of her husband, Aditi began to take Payovrata, at the end of which Mahāviṣṇu appeared before her and asked her what her wish was. She told Viṣṇu, of her grievances and Viṣṇu consoled her and said "You have invoked me by your prayer and fast for the safety of your sons. So I will enter your womb through the penance of Kaśyapa and take birth as your son and rescue your sons."

Mahāviṣṇu disappeared. Aditi worshipped her husband with devotion. By contemplation Kaśyapa knew everything. He infused the energy he had acquired by penance into Aditi, who gave birth to a sun. The birth took palace on the twelfth day of the month of Bhādrapada, in the bright lunar fortnight at the auspicious moment called Abhijit, in the star of Śrāvaṇa. The infant had four hands. While Kaśyapa and Aditi were looking on, the infant changed its form and became a dwarfish Brahmin boy. The Devas brought presents to the child. The Sun taught him the spell called Sāvitrīmantra. Bṛhaspati gave the Brahmāstring. Kaśyapa gave the string worn round the waist. The earth gave the hide of a black antelope. Soma the Vanaspati gave a rod; Aditi gave the cloth over the privities, the sky an umbrella, the seven hermits gave Kuśa-grass, Brahmā gave a waterpot, Sarasvatī gave a rosary and Kubera gave a pot.

At that time, the powerful Mahābali had brought the three worlds of heaven, earth and Pātāla (the nether world) under his control. That Asura King performed a horse-sacrifice with the help of a Bhārgava Brahmin. Hearing about it Vāmana started for the place of sacrifice. Mahābali was performing the sacrifice at a place called Bhṛgukacchaka on the North bank of river Narmadā. The priests who were performing the rites and ceremonies of the sacrifices saw Vāmana coming slowly to the sacrificial hall. They wondered whether it was the Sun, Sanatkumāra or Agni (Fire) coming to see the sacrifice. While they were standing thus, Vāmana with his umbrella, rod and water pot filled with water entered the sacrificial hall. Mahābali welcomed Vāmana and asked him the purpose of his visit. Vāmana said "Oh King! Your words are sweet. Noble Asura! Give me three feet of ground which I measure with my feet. That is all what I want."

Mahābali agreed. The teacher-priest Śukra felt some doubts regarding the identify of Vāmana. So he secretly told Mahābali that the boy Vāmana was none other than Mahāviṣṇu and as such, he should not given any promise. But Mahābali had already given the promise. He refused to go back upon his words. The priest Śukra got angry at this and cursed Mahābali thus. "You boast that you are wise and learned. But you are disobedient, slow-witted and unwise. So all your prosperities will be destroyed."

Though he was cursed, he did not deviate from the path of truth. He gave the promised ground to Vāmana by pouring water with the water brought in golden pot by his queen Vindhyāvalī. The names, Aśanā and Koṭarā also are used in the Purāṇas for Vindhyāvalī the wife of Mahābali. She came out for the purpose wearing golden ornaments. Mahābali himself washed the feet of Vāmana, who instantly began to grow and became large beyond imagination. Everybody on the spot was amazed at the unimaginable bigness of Vāmana. On that huge figure, Mahābali saw the priest, the performers of sacrificial rites, the sacrificial hall, the universe, the elements, the qualities the senses, the mind, the individual spirits, and at the feet of the figure the world Rasātala. He saw the earth on its feet, mountains below the knees, birds on its knees, the Maruts on its thighs, evening on its clothes, the Prajāpatis on its privities, the noble and mighty asuras on its loins, the sky on its navel, the occeans on its stomach, Dharma (duty) in its heart, rightness and truth on its breasts, Mahālakṣmī holding lotus on its chest, songs of Sāman and all other voices in its neck, all the gods beginning with Indra on its hands, the points (directions) on is ears, the ether on its head, the clouds on its hair, breaths in its nose, the sun in its eyes, fire on its face, the Vedas in its words, Varuṇa in its tongue, day and night agreement and disagreement in its winking and anger on its forehead. In its touch there was desire, in its radiance there was water, in its buttocks jawlessness, sacrifice in its steps, death in its shadow, illusion in its laugh, medicines in its hairs, rivers in its veins, stones in its nails, Brahmā in its intelligence, hermits, *devas*, etc., in its life-breaths. Thus the figure was seen by Mahābali. Vāmana had trodden on the whole of the earth, which was completely under the control of Mahābali, with one foot, filled the whole of the sky with his large body and the four points were filled with his hands. The second step was put on Maharloka, Janalaka and Tapoloka (three worlds). No spot was left in the univese for a third step.

Vāmana said:— "You have given me three feet of ground. I have measured two feet of ground. Show me the place to measure the third step. I have measured the earth with one step

and the heaven with the second step. You have seen it. If you cannot keep your promise you had better go down to Pātāla." Bali requested him to place the third step on his head. Vāmana placed his foot on the head of Mahābali and thrust him down to Pātāla.

Vāmana brought Indra to the spot and anointed him as the ruler of heaven, in the presence of all the gods and hermits. Indra sent Vāmana with the Lokapālas (Indra, Agni, Yama and Varuṇa) in a divine Vimāna to the world of Viṣṇu. (Bhāgavata Skandha 8).

Dhundhu, an Asura boy, was born to Kaśyapa by his wife Danu. That Asura did penance and pleased Brahmā. He made a request that he should not be killed by Indra and the other gods or anybody else. Brahmā, who was pleased at his penance, gave him the boon he asked. They boy Dhundhu, at the beginning of the fourth Kaliyuga, during the period of Hiraṇyakaśipu, went to heaven and defeating Indra and the other Devas, established his rule there as Indra. The mighty Hiraṇyakaśipu was travelling on the mountain Mandara as an official under Dhundhu.

The defeated and grief-stricken Devas went to the world of Brahmā and iived there. Dhundhu, who knew this, wanted to drive them out of that place also. He requested Śukra, the priest and teacher of Asuras, to tell him the means of doing it.

Śukra said. "Devendra was enabled to enter the presence of Brahmā, because he had performed one hundred horse-sacrifices. "Hearing this, Dhundhu, with the permission of the teacher Śukra, began to perform sacrifice in the holy place called Prācīna Tīrtha.

Hearing that Dhundhu had begun the horse-sacrifice, Indra and the Devas trembled with fear and, leaving the world of Brahmā, went to the world of Viṣṇu and prayed for protection. Bhagavān came to know of everything and consoled them and sent them back. After this Mahāviṣṇu took the form of a Vāmana and jumped into the Devikājala and lay afloat like a piece of dry wood. Dhundhu and the hermits saw by chance, Vāmana sinking and coming up in the water. They took the Vamana-Brahmin out of water and asked him how he had fallen in water. Vāmana replied with shiver:— "In the family of Varuṇa there was a Brahmin named Prabhāsa, who was a scholar. I am Gatibhāsa, the younger of his two sons. After the death of father, I requested my brother to divine the property of our father. My brother quoted several rules and said that I was not entitled to get any portion of my father's wealth. I spoke against him and getting angry he caught me by my hair and threw me into the river. It is a year since I, being not able to swim, began to sink and come up in this river. Thus you have seen me here."

The Bhārgavas who were present there, requested Dhundhu thus. "Oh! King of the Asuras! Be pleased to give this boy a well-furnished house, servant-maids and plenty of wealth." Hearing this Dhandhu said to Vāmana. "I will provide you with wealth, servantmaids, house, gold, cows, land, clothes etc."

Vāmana humbly said to Dhundhu "Oh Lord! I do not want any wealth. It is my desire for wealth that has brought me to this plight. I request you to give me only three feet of ground."

As soon as the Asura-King complied with his request, Vāmana began to grow like the moon. He assumed the shapes of Trivikrama to measure each of the three worlds with a foot. In two steps he measured all the worlds. Vāmana whose body was bigger than Mahameru became angry when he did not see place to measure the third step, and fell on Dhundhu. By this heavy fall there appeared a great cavity thirty thousand yojanas deep. Bhagavān Viṣṇu

took the asura Dhundhu and threw him into that deep pit with a mighty force, and by a shower of dust he filled the cavity.

Indra with the devas occupied the world of gods. Leaving the asura King in the sea of dust, Bhagavān jumped into the river Kālindī and disappeared. (Padma Purāṇa, Chapter 78).

VĀNARA (MONKEY)

Monkeys are given a prominent place in the Purāṇas. Considering them as born in the family of Hanūmān, an ardent devotee of Śrī Rāma, some worship monkeys. It is mentioned in Vālmīki Rāmāyaṇa that the monkeys got a prominent place first among the gods and spirits. It is stated in Vālmīki Rāmāyaṇa, Kiṣkindhā Kāṇḍa, Sarga 33, that the leaders of the monkeys were Bāli, Sugrīva, Aṅgada, Mainda, Gavaya, Dvivida, Gavākṣa, Gaja, Śarabha, Sūryākṣa, Hanūmān, Vidyunmālī, Vīrabāhu, Subāhu, Nala, Kumuda, Jāmbavān, Tāra, Supāṭala, Sunetra, Nīla and Dadhivaktra.

The social life of the monkeys, is described as follows in the Vālmīki Rāmāyaṇa, Kiṣkindhā Kāṇḍa, Sarga 33. "Mahendra mountain, the Himālayas, the Vindhya mountain, the peaks of Kailāsa and Śveta mountain, Mandara mountain etc. Are the places mostly inhabited by monkeys. On the mountains shining like the rising sun, on the east of the western ocean also monkeys live. The Monkeys which inhabit black soil are blue in colour. Monkeys which live in red arsenic caves are yellow in colour. Those which live in Mahā Meru and Dhūmra (smoky) mountain have the colour of the rising sun and are drunkards."

VAṄGA

An important state in ancient India. The present name of this country is Bengal. Several statements occur in the Purāṇas about Vaṅga.

The following are the statements about Vaṅga given in the Mahābhārata.

(i) Arjuna visited this country during his pilgrimage.
(ii) Bhīmasena attacked Vaṅga.
(ii) The Kings of Vaṅga visited Yudhiṣṭhira with presents.
(iv) Karṇa conquered this country during his regional conquest. (M. B. Vana Parva, Chapter 254, Stanza 8).
(v) In the Bhārata battle the King of Vaṅga confronted Ghaṭotkaca and was defeated.
(vi) Once Śrī Kṛṣṇa conquered the country of Vaṅga.
(vii) Paraśurāma exterminated the Kṣatriyas of Vaṅga.
(viii) The low castes of Vaṅga attacked the sacrificial horse led by Arjuna who killed every one of them.

VAṄGṚDA

An Asura. It is mentioned in Ṛgveda, Maṇḍala 1, Anuvāka 1, Sūkta 10, that the Kings Atithigva and Ṛjiśvā, with their armies surrounded the cities of the asuras Karañja, Parṇya and Vaṅgṛda and that Indra helped the two kings.

VARĀHA III

(Boar). One of the ten incarnations of Mahāviṣṇu.

Jaya and Vijaya, two doorkeepers of Mahāviṣṇu showed disrespect towards the famous hermits Sanaka and others who went to visit Mahāviṣṇu. The angry hermits cursed them to take birth as Asuras. Accordingly Jaya and Vijaya took birth as the two Asuras Hiraṇyākṣa and Hiraṇyakaśipu and were born from Prajāpati Kaśyapa by his wife Diti.

Even their birth itself was inauspicious. Once, while Kaśyapa was carrying on evening worship, his wife was filled with libid. She embrached Kaśyapa. Because she got pregnancy in an inauspicious moment, two Asura sons were born. At the time of their birth darkness spread over the whole of the world, and some ill omens were seen. The Devas (gods) trembled.

The elder son was called Hiraṇyākṣa and the second son was called Hiraṇyakaśipu. As Hiraṇyākṣa grew up he began to quarrel with the Devas. When the fight grew fierce, he picked up the earth in his hands as a ball and went under water. There was left only water. The Devas went to Mahāviṣṇu and prayed to him in order to get the earth back.

At this time Manu Svāyambhuva, the son of Brahmā, was living with his father looking after his welfare. The father, who was pleased with the services of his son said. "My dear son, you should worship Devī, who will be pleased with your devotion and will bless you. If she is pleased with you, you will become a famous Prajāpati." Hearing the words of Brahmā, Svāyambhuva worshipped Devī with ardent devotion, deep meditation and severe vows and penance, at which Jagadambā was pleased. She appeared before him and asked him what boon he wanted. Manu requested that he should be permitted to carry on creation without any obstruction. Devī gave him permission. Manu returned to his father Brahmā and said. "Father, point out to me a solitary place. I will sit there and create subjects by the blessings of Devī." Only when he heard the request of his son, did Brahmā begin to think about the exigency of providing his son with such a place. For, the earth was completely under water. For a long time even Brahmā was being subjected to much inconvenience to carry on creation. Only Bhagavān Ādi Nārāyaṇa (Viṣṇu) could do anything in this matter. So Brahma with the Manus, hermits and others began to meditate on Mahāviṣṇu.

Incarnation. Instantly the young one of a Boar jumped out of the nose of Brahmā through his breath. That divine figure of Boar stood in the air and began to grow. Within a few moments, it became a colossal Being. It grew up as big as an elephant. Soon it became as large as a mountain. Seeing this, Brahmā and the others stood in amazement. The Boar made a grunt in a loud roaring sound. The people of Janaloka, Satyaloka etc. Understood that it was the sound of Mahāviṣṇu. The raised glory and praise to Bhagavān, who heard all these praises, but without condescending to tell anything, looked at all of them with grace and love, and with a mighty force jumped into the sea. It was immensely troubled by the manes of God Almighty. Varuṇa prayed to him to save him from them. Bhagavān folded his mane and went down to the deep water and made a search for the earth. The Boar walked smelling and snorting and found out the earth. He slowly lifted it on his tusks and started from there. On the way, the fierce and wicked Hiraṇyākṣa hindered him. Bhagavān Viṣṇu used his club Nandaka and killed Hiraṇyākṣa. It was besmeared with his blood; Mahāviṣṇu came up to the surface of water with the earth. He set the earth firm over the water. Thus Brahmā gave Manu a place in the earth which floated on the water like a lotus-leaf, and empoweed him to perform creation.

Incarnation of Boar again. The goddess Earth, the deity of earth which was raised to the

surface of water, fell in love with Mahāviṣṇu and embraced him. He embraced her in return. These mutual embraces continued for one complete Devavarṣa (year of god) and consequently the goddess Earth became tired and weak and unconscious. So the earth slid down a little under water. Bhagavān took the form of a Boar again and lifted the earth to its original place and returned to Vaikuṇṭha. (Bhāgavata, Skandha 3; Devī Bhāgavata Skandhas 8 and 9; Agni Purāṇa, Chapter 5; Padma Purāṇa, Bhūmikhaṇḍa, Chapter 91).

VĀRAṆĀSĪ (KĀŚĪ)

(Before reading the information given here refer to the details given about Kāśī under Kāśī and Divodāsa).

Formerly this place was known as Prayāga. Later it got the name Vāraṇāsī and then Kāśī. The name Vāraṇāsī is originated from two rivers. Bhagavān Yogaśāyī who stays in Prayāga was born from a portion of Mahāviṣṇu. From the right leg of Yogaśāyī the river Varuṇā started and from his left leg the river Asī started. These two rivers are praised and worshipped all over the world. The temple of Yogaśāyī is situated in the place between these two rivers. As the place is situated between Varaṇā and Asī it is called Vāraṇāsī. (Vāmana Purāṇa, Chapter 3).

(i) Bhīṣma went to Kāśī and took Ambā, Ambikā and Ambālikā, the daughters of the King of Kāśī, to his kingdom by force.

(ii) Vāraṇāsī is a holy place of pilgrimage. By bathing in Kapilāhrada, a holy bath there, and worshipping Śaṅkara, one could obtain the fruits of performing the sacrifice Rājasūya.

(iii) The middle part of Vāraṇāsī is called Avimukta. Those who forsake their lives at Avimukta will obtain heaven.

(iv) Once Śrī Kṛṣṇa made Vāraṇāsī a prey to fire.

(v) A very great scholar named Tulādhāra Vaiśya once lived in Vāraṇāsī.

(vi) Once, in ancient days, Śiva imparted to the hermit Jaigīṣu at this place, the eight miraculous attainments such as aṇimā, garimā etc.

(vii) Vāraṇāsī is equal to the capital city of Indra (Amarāvatī).

(viii) In ancient days a hermit named Saṁvartta used to come here daily to worship Śiva. It was at this place that the emperor Marutta accepted the hermit Saṁvartta as his priest.

VARARUCI

It is stated in Kathāsaritsāgara, Kathāpīṭha-lambaka, Taraṅga 1, that Vararuci was the rebirth of a Gaṇanāyaka (guard of Śiva) named Puṣpadanta. Once Śiva happened to tell Pārvatī some previous stories of the Vidyādharas. Puṣpadanta eavesdropped and heard everything. Pārvatī understood this and cursed him to become a man. Accordingly Puṣpadanta was born in the city of Kauśāmbī under the name Vararuci or Kātyāyana.

Vararuci was born as the son of the Brahmin Somadatta at Kauśāmbī. Agniśikha was another name of Somadatta. Vasudattā was the mothere of Vararuci. In the previous birth, Vasudattā was a hermit maid. Due to a curse she lost her hermit-maidhood and took birth as a woman under the name Vasudattā and became the wife of Somadatta.

As his father died in his childhood. Varuruci was brought up by his mother. She was in

great penury after the death of her husband. One day two travellers came to her house. While they were sitting on the veranda, the sound of a conch was heard. Then the mother called Vararuci and said to him. "Son, the dance of Nanda, the friend of your father, is about to begin." Varuruci requested his mother to let him go to the temple and see the dance so that he might learn it. Hearing this, the guests were amazed. How can one learn dance by seeing only once? That was the doubt in the minds of the travellers. "Vararuci could learn anything by hearing only once", his mother said. As a test, they recited to him a portion from the Vedas. Vararuci repeated the portion to them without any mistake. After this the guests took the boy and showed him the dance and brought him back. The boy performed every item of the dance he saw, before the guests. They were immensely pleased.

The guests had actually been searching for a boy who could understand anything at the first hearing. There was reason for it.

In the great city of Nandarāja, there was a great Brahmin named Śaṅkaravāmī. He had sons named Varṣa and Upavarṣa. Both married and lived in separate houses. By and by Varṣa became cruel and wicked and poor. Upavarsa became learned and wealthy. The rainy season approached. In those days it was a custom for women to make a sweet food of rice flour with sugar and give it to cruel Brahmins. It was to prevent the extreme cold in the winter and the extreme heat in the summer from affecting them severely. The wife of Upavarsa made this sweet food and gave it to Varṣa. When he brought it home, his wife scolded him. Varṣa felt very sorry because of his foolishness. He gave up all his desires and began to worship Kumārasvāmī. Kumārasvāmī was pleased with him and blessed him with all kinds of knowledge. Kumārasvāmi had ordered him to teach all of this knowledge to one who could learn at first hearing. From that day onwards Varṣa had been waiting for a disciple who could learn at first hearing.

During this period there lived two Brahmins named Devasvāmī and Karambhaka in the city of Vetasapura. They were friends. A son was born to each of them. The son of Devasvāmī was named Vyālī. The name of the son of Karambhaka was Indradatta. When Vyālī was a child, his father died. Seeing their grief the father of Indradatta left the country. Both of the boys having nobody to look after them, went to perform penance, before Subrahmaṇyasvāmī. Subrahmaṇya ordered them in their sleep to go to Varṣa in Pāṭalikā, the city of King Nanda, and to learn every thing from him. The boys immediately went to the city of King Nanda and enquired about the teacher Varṣa. The people told them that Varṣa was a fool. They were sorry to hear it. Still they did not turn back. They reached the house of Varṣa, and entered the house which was the abode of rats and bats, the walls of which were crumbling due to rain as it had not been thatched for a long time. The courtyard was full Cassiatora plants. Inside the house, here and there on the floor, Cyperus-grass was growing. The wife of Varṣa who was in utter penury stood up and welcomed them. She told them about her husband. "He is waiting for a disciple who would learn everything at first hearing." Vyālī and Indradatta agreed to bring such a disciple and they started on a journey in search of such a boy. They were the two travellers who came to the house of Vararuci.

Vyālī said all about these things to the mother of Vararuci. She was very glad and said. "Everything fits well. At the birth of my son, an ethereal voice said: "At first hearing he will

learn everything. He will learn everything from the teacher Varṣa. He will publish works in grammar and astronomy". If he has interest in good things he will get the name Vararuci. So I had been thinking how and where to find this teacher Varṣa."

Next morning, with the permission of his mother, Vararuci started for the house of Varṣa, with Vyālī and Indradatta. They reached the house of Varṣa. Next morning they smeared and purified the floor and the three sincere and simple disciples sat facing the east. The teacher Varṣa recited to them the divine spell "Om", and instantly all the Vedas and the ancillaries of Vedas made their appearance. The teacher commenced teaching. The three disciples learned, Vararuci hearing only once, Vyālī hearing twice and Indradatta hearing thrice. Hearing these divine recitations and repetitions which were not to be heard anywhere else, Brahmins crowded to the place. King Nanda of Pāṭalīputra praised the teacher Varṣa and sent him plenty of wealth and conferred on him ranks and privileges.

Vararuci learned everything from the teacher Varṣa. He went with his friends once to see the Indra-festival. There, Vararuci happened to see Upakośā the daughter of Upavarṣa and fell in love with her. That night he did not sleep. At last he slowly closed his eyes. A divine woman clad in white garments appeared before him. It seemed to him that the woman said to him. "You need not worry in this matter. Upakośā was your wife in the previous birth. She will marry only you. I am Sarasvatī who pervades your body." Vararuci woke up. Next day the elders came to know of this, and gave her in marriage to Vararuci.

Education was finished. It was time for Vyālī and Indradatta to give presents to the teacher Varṣa. The teacher demanded a crore of Vilkas (a Venetian ducat used for neck-ornament). They were not having so much wealth. They went with Vararuci to Nanda, the King of Ayodhyā, and the Brother-in-law of Vararuci. When they reached Ayodhyā, they heard that the King had just died. Indradatta said "By the pratice of contemplation I shall enter the body of the King. Vararuci should come and beg money of me. Till my return Vyālī must keep my body."

"The spirit of Indradatta immediately entered the king's body. The dead King rose up. People were struck with wonder. They celebrated a festival. Vyālī kept the body of Indradatta within a temple. Vararuci went to the presence of the king and begged for a crore of Vilkas. The king called his minister Śakaṭāla and told him to give Vararuci a crore of Vilkas. Śakaṭāla, who was an intelligent man, felt some doubt in the coming to life of the king. He decided that some one might have entered the body of the king. He ordered that every dead body in the city should be burnt. alongwith the bodies, the body of Indradatta also was taken by force from Vyālī. At this time the king compelled Śakaṭāla to give the beggar Vilkas. But till the dead bodies were burnt, Śakaṭāla did not obey him. Because his body was burnt Indradatta had to remain in the body of the king. Śakaṭāla gave Vararuci the required amount. But of what use was the money? Indradatta had become the king. The king and Vyālī made a secret consultation, as a result of which Vararuci was made the Prime Minister. Śakaṭāla was charged with Brahmāhatyā and was put into a dungeon with his hundred sons. They were allowed fried and powered grains and a 'ceratu' (a measure) of water as food for each.

Śakaṭāla said to his sons. "My sons, all of us cannot live with so little food. The most intelligent one among us should live by eating the whole food, to take revenge on the Yoga Nanda King. Who will do so?"

Sons:— We don't think that we are powerful to do that. So you must live, father!

So Śakaṭāla ate the whole food and lived while his sons, one by one, died of hunger before his eyes. Śakaṭāla sat in the middle of the Skeletons with the sole purpose of taking revenge. Vyālī gave the present to the teacher and went home.

Indradatta and Vararuci lived as king and minister. By and by Indradatta had fallen into bad ways. The subjects were beset with famine. The people hated the king and the minister. They made a cry to bring Śakaṭāla back. They obtained the permission of the king and brought Śakaṭāla out of the dungeon. Śakaṭāla knew that so long as Vararuci was alive, he could do nothing to the King Yoga Nanda. So he decided to wait for an opportunity, and accepted an office under Vararuci. One day Yoga, Nanda went out for a walk. He saw in there Ganges the palm of a hand with five fingers. He called Vararuci and asked him what the sight was. Vararuci showed two fingers in that direction. Immediately the palm of the hand disappeared. The king was amazed at this and asked him for its meaning. He said "The meaning of showing fingers was that if five men unite together, they could accomplish anything. I showed two fingers, to mean that if two men unite together they also could achieve anything." At this reply the king was much pleased and Śakaṭāla felt miserable at the intelligence of Vararuci.

On another occasion the King saw his wife looking at a Brahmin guest through the wondow. He got angry and ordered that Brahmin to be killed. When that Brahmin was being taken to the scaffold, a dead fish, placed for sale, laughed loud. The king asked Vararuci for its reason. Saying that he had to consider about it before giving a reply, he went out and meditated upon Sarasvatī. Devī appeared and told him. "If you climb up to the top of this palm tree and sit there to night you will understand why the dead fish laughted." Vararuci did as he was told. A fierce giantess came there with her young ones. The children began to ask her for food. The giantess told them that they would get the flesh of a Brahmin next day, and that he was not killed that day because the dead fish had laughed. The young ones asked her why the dead fish laughted. The giantess said "The wives of the kings are not chaste. In all harems men live in the guise of women. Without stopping this the king was going to kill an innocent Brahmin. That is why the dead fish laughed."

Vararuci, who heard this conversation, got down when the giantess was gone. He went to the king and told him why the fish laughed. The king made a sudden search in the harem. He found out some men in the dress of women. The king honoured Vararuci and released the Brahmin. One day an artist who drew portraits, came to the palace. He drew a portrait of the king and the queen and placed it before the king. The picture was life-like. The king gave the artist several presents. Once Vararuci happened to enter the bedroom of the king. He saw the picture on the wall. The picture was beautiful. Still, considering the appearance of each part of the her body the queen ought to have a mole on her loin. Vararuci put that mole in the picture. When Vararuci had gone the king entered the room and saw the mole in the picture. The king asked his servant, who that person was who had put that mole in the picture. He replied that it was Vararuci. The king thought that Vararuci had nocturnal connections with the queen. Perhaps it was in this way that Vararuci found out men in the dress of women. The king called Śakaṭāla to him and told him to kill Vararuci secretly. Śakaṭāla felt pity on Vararuci and hid him in a place. Vararuci told Śakaṭāla "No body can kill me. My friend is a giant. He will come to me

the moment think of him. If I tell him he will swallow the whole world." When he heard this, Śakaṭāla desired to see the giant. Vararuci thought of him and the giant appeared. Śakaṭāla was terribly afraid of the giant. Vararuci made him disappear. Śakaṭāla asked him how he got the friendship of the giant. Vararuci replied.

"While you were in the dungeon, a city chief was disappearing daily from this city. The king asked me to find out the reason. One night, while I was walking through the city, I saw this giant. He asked me. "Who is the most beautiful woman in this city?" I replied "Whoever, falls in love with a woman, to him, that woman is the most beautiful. You who do not know this principle, are a fool." The giant had no answer. He said "You alone have defeated me. I am glad of it. The moment you think of me I will come and help you." Saying this the giant disappeared. Thence forward we became friends."

Śakaṭāla felt great respect for Vararuci. Hiraṇyagupta, the son of Yoga Nanda, went for hunting. His horse ran fast and he was separated from his army and got into a deep forest far away. He are some fruits and plums and got on a gree to rest for the night. At that time a lion chased a bear, which climbed on the same tree. The prince trembled with fear. The bear said "Do not fear. I am your friend." Both talked for a white and became fast friends. Shortly, the prince began to sleep. The lion asked the bear to push that man down. The bear said that he would not deceive his friend. The disappointed lion sat under the tree. Then the bear slept and Hiraṇyagupta sat awake. The lion asked the prince to push the bear down. Thinking that he could save his life by complying with the request of the lion, he pushed the bear down. Fortunately the hold of the bear was firm and so it did not fall. The bear cursed Hiraṇyagupta. "May you became mad." The king was very sorry when his son returned a mad man. The king repented that he had killed Vararuci. For this was the time when the king needed him most.

Śakaṭāla went to the presence of the king and said that Vararuci was still alive. In accordance with the order of the king, Śakaṭāla brought Vararuci. The king showed him his mad son. By the blessing of Sarasvatī, Vararuci understood that the prince had deceived his friend, and informed the king of what had happened. Immediately the prince was cured of his madness. Yoga Nanda asked Vararuci, how he knew the cause of the madness of the prince. He replied. "A man of intelligence can understand anything of symptoms and inference." He also said the in this way he knew about the mole of the queen. When the king heard this he bowed down his head.

After this Vararuci left the palace. He did not stop to accept the favours of the king. Nor did he pay any heed to the compulsion of the king to stay. He reached his house. Everybody who saw Vararuci began to cry. Not knowing the reason, he stood dumbfounded. Upavarṣa came to him and said that when the news about the slaughter of Vararuci reached home, Upakośā got into fire and his mother died of broken heart. The grief-stricken Vararuci went to the forest for penance.

After this Śakaṭāla waited for an opportunity to bring Indradatta (Yoga Nanda) down. Once he had been walking out side the city when he saw a Brahmin digging a pit. Śakaṭāla asked him why he was digging the pit. He replied "I stumpled on this Darbha grass. So I am rooting it out." Śakaṭāla resolved to make useof this Brahmin to achieve his purpose. His name was Cāṇakya. Śakaṭāla took Cāṇakya to the palace. A ceremony of offerings to the

names was being conducted in the Palace. Another Brahmin named Subandhu also came there. The king ordered 'agrabhojana' (first meal) to be given to Sabandhu. Cāṇakya trembled with fury. At that time his lock of hair was loosened. He took a vow that only after pacifying his anger by killing Yoga Nanda within seven days, would he tie up his lock. Cāṇakya began practising sorcery against the king. The king caught burning fever and died on the seventh day. Śakaṭāla killed Hiraṇyagupta. After this Śakaṭāla made Candragupta, the son of the real Nanda who died earlier, the king. Making Cāṇakya his minister, Śakaṭāla went for penance.

Vararuci began to perform penance in the Vindhya mountain. At that time a Brahmin came to the hermitage of Vararuci. He informed Vararuci of the death of Yoga Nanda. Thinking about the littleness of the pleasures of the world, he began to walk through the Vindhya mountain when he saw the devil called Kāṇabhūti. Telling everything to the devil Kāṇabhūti, Vararuci started for Badaryāśrama to discard his body. On the way he saw a hermit who lived on water alone. In the meanwhile his finger was cut with the tip of Darbha grass and blood oozed from the wound. Vararuci, by his attainments, changed the blood into the juice of pot-herb. The hermit cried out "Oh, I have become a man of attainments." With a laugh Vararuci said "You have not yet overcome your egoism. I did so to test you. First of all you must overcome your egoism and become wise."

After saying this Vararuci went to Badaryāśrama and reached there. He did penance there and Devī appeared. According to her advice he made a fire by contemplation and burned his body in it. Then Vararuci became the old Puṣpadanta and went to the presence of Śiva.

VARATANU

A King of the Kurus. Because of his sinful deeds in the previous birth he was denied the happiness of getting children in the next birth. In the rebirth his name was Śrīdhara. He lived with his wife Prabhāvatī for a long time, but did not get children. When the hermit Vyāsa came to his palace once, the king asked him for the reason of his remaining childless. Vyāsa replied "Oh King, hear why you have only one wife and why you do not get children. In the previous birth you had been a Brahmin named Varatanu. Your wife was called Śaṅkarī. When both of you were going somewhere once, you happened to see a low-caste child falling into water. Without paying any heed to it, you went on your way. The child was drowned. Though both of you have taken births in royal families due to the several good deeds of yours, you have became childless because of that one sinful act."

According to the instruction of Vyāsa, he gave Brahmins alms of gold, clothes, oxen, pumpkin etc., and performed Bāla vrata, the rite for the sake of children. Thus, he got remission of his sin. Within a year he got a son loved and respected by everyone. That handsome prince became an emperor who came to be the founder of a dynasty. (Padma Purāṇa, Brahmā Khaṇḍa, Chapter 6).

VARGĀ

A celestial maid. There is a story in Mahābhārata, Ādi Parva, Chapter 220, describing how Vargā and her friends were changed crocodiles and had to live in water for a long time.

Once there lived an 'apsaras' (celestial maid) named Vargā in Devāraṇya. She had four

friends called Saurabheyī, Samīcī, Budbudā and Latā. Once they were going to the house of Kubera their patron. On the way they saw a hermit. They saw the whole forest shining with the radiance of the power of penance of the hermit. They decided to entice the hermit somehow. With this intention they entered his hermitage. Seeing their dalliance and coquetry, the hermit got angry and cursed them to become crocodiles for a hundred years. They implored him with tears, for liberation from the curse. The hermit told them that in due course a noble man would come and get them out of water and that then they would obtain their original form. They walked towards a lake.

On the way thay saw Nārada. They told him everything. He told them. "On the coast of the southern ocean there are five *tīrthas* (holy baths) known as Agastya, Saubhadra, Pauloma, Kārandhama and Suprasanna. You may go to these lakes and live there as crocodiles one in each. In due occurse Arjuna, the son of Pāṇḍu will come and redeem you."

According to the words of Nārada the five celestial maids walked to the south and reached the Pañcatīrtha (the five holy baths) and each of them entered a lake as a crocodile. After this nobody dared to live near those holy baths. After sometime Arjuna started on his pilgrimage. He passed through many places and reached the Pañcatīrtha. He enquired why the place was forsaken by people. The hermits told him that there was a crocodile in each of the five baths and that they would eat anybody who got into the bath. Arjuna got into a lake. Immediately a crocodile came and caught hold of him. With great difficulty he dragged it out of the lake. Instantly the crocodile changed into a beautiful damsel. The celestial maid Vargā told the amazed Arjuna her story and she added that her four friends were lying in the neighbouring four lakes. Arjuna redeemed every one of them. After this, Vargā and her friends went to Devāraṇya and Arjuna to Maṇalūra. From that day onwards the five *tīrthas* came to be known as Nārītīrthas.

VARUṆA

One of the eight guardians of the quarters.

Varuṇa was the son of Prajāpati, Kaśyapa born of Aditi. He was one of the twelve sons of Aditi. So he is considered to be one of the twelve Ādityas (Sons of Aditi). The twelve Ādityas are Dhātā, Aryaman, Mitra, Sakra, Varuṇa, Aṁśa, Bhaga, Vivaśvān, Pūṣā, Savitā, Tvaṣṭā and Viṣṇu.

These twelve Ādityas were the twelve Devas (gods) known as Tuṣitas in the Manvantara of Manu Cākṣuṣa. A statement occurs in Viṣṇu Purāṇa, Aṁśa 1, Chapter 15, that when Vaivasvata Manvantara was about to begin after the end of Cākṣuṣa Manvantara, the famous Tuṣitas united together and took birth as the sons of Kaśyapa.

In Kṛtayuga, the Devas approached Varuṇa and said to him. "You must be the lord of all the waters, as Indra is our protector. You can live in the heart of the ocean. All the rivers in the world, and the ocean which is their husband will obey you. You will wax and wane alongwith Candra (Moon)." Varuṇa agreed to comply with their request. All of them anointed Varuṇa as the king of the waters.

Brahmā appointed Varuṇa as the guardian of the western zone. Vaiśravaṇa once did penance before Brahmā, and when Brahmā appeared before him, he made a request that he

should be appointed as one of the guardians of the quarters. Brahmā replied. "I have already selected Indra, Varuṇa and Yama as guardians of the points. I was thinking who, the fourth, should be, when you came. So from this day onwards, Indra shall be the guardian of the East, Yama that of the South, Varuṇa, that of the West and you Vaiśravaṇa shall be the guardian of the North." After saying this, Brahmā disappeared. Thus, Varuṇa became the guardian of the West.

Varuṇa had several wives and children. Prominent among them were Gaurī and Varuṇānī. Mention is made about the sons Suṣeṇa, Vandī and Vasiṣṭha and daughter Vāruṇī. Cārṣaṇī was another wife of Varuṇa. Prajāpati Bhṛgu, who died in the sacrifice of Dakṣa took birth as the son of Varuṇa and Cārṣaṇī. Devī Jyeṣṭhā, the daughter of Priest Śukra was another wife of Varuṇa. The children of Jyeṣṭhā were Bala, Surā the Suranandinī and Adharmaka the destroyer of the elements. The semen of Varuṇa fell on Valmīka (White-ant-hill) from which the great hermit Vālmīki was born. Besides them, Dakṣasāvarṇi, the ninth Manu was the son of Varuṇa. Puṣkara was another son of Varuṇa. The handsome Puṣkara was received as husband by the daughter of Soma (Candra). Vandī, who was defeated by the hermit Aṣṭāvakra at the palace of Janaka was the son of Varuṇa. (M. B. Udyoga Parva, Chapter 117, Stanza 9; Ādi Parva, Chapter 66, Stanza 52; Ādi Parva, Chapter 99, Stanza 5; Vana Parva, Chapter 134, Stanza 24; Vālmīki Rāmāyaṇa, Bālakāṇḍa Sarga 17, Stanza 13; Vālmīki Rāmāyaṇa, Bālakāṇḍa, Sarga 46, Stanza 36).

Bhadrā, the daughter of Soma (Moon) was extremely beautiful. Soma gave her in marriage to the hermit Utathya. Varuṇa carried her away. Utathya got angry and drank up the ocean dry. Varuṇa returned Bhadrā to Utathya.

Kaśyapa once decided to perform a sacrifice. He made all preparations. But he did not get the required cow at the stipulated time. So he got the Homadhenu of Varuṇa by theft and began to perform the yāga (sacrifice). Varuṇa knew this. Instantly he went to Kaśyapa and demanded his cow. But Kaśyapa refused to return the cow. Varuṇa complained to Brahmā, who sent for Kaśyapa and asked him about the cow and both Brahmā and Varuṇa cursed Kaśyapa that he who had taken the cow by stealth would take birth as a cowherd in Ambāḍi.

(i) The Vaiṣṇava bow received by Śrī Rāma from Bhārgava Rāma, was given to Varuṇa.

(ii) The capital city of Varuṇa one of the eight guardians of the universe was called Śraddhāvatī.

(iii) At the time of the burning of Khaṇḍava forest Kṛṣṇa and Arjuna helped Agni (Fire). Agni prayed to Varuṇa to supply Kṛṣṇa and Arjuna with weapons so that they might fight with Indra. Varuṇa appeared and gave Arjuna the bow 'Gāṇḍīva', a quiver which would never become empty of arrows and a banner with the emblem of a monkey depicted on it.

(iv) The image of Varuṇa should be dedicated in temples as sitting on a horned shark with a rope in hand.

(v) Once Varuṇa gave exhortations to Puṣkara, which he in his turn gave to Paraśurāma.

(vi) It is stated in Ṛgveda, Maṇḍala 1, Anuvāka 2, Sūkta 2, that Varuṇa and Mitra are the Deities of rain.

(vii) Once the King Marutta performed a sacrifice at which the guardians of the eight points were present. Rāvaṇa came to the sacrifice and tried to do harm to the hermits.

At the beginning of the attack, the guardians of the points assumed forms of various creatures and escaped from the place. Varuṇa escaped in the form of a swan.

(viii) Rāvaṇa defeated Yama. On his return he defeated the Uragas (serpents) of Pātāla (Nether world). After this, he challenged Varuṇa, who came out with his sons and army and fought with Rāvaṇa, who won the battle.

(ix) Varuṇa is a member of the assembly of Brahmā.

(x) When Arjuna went to the world of Devas. Varuṇa gave him the weapon Pāśa (rope).

(xi) Indra, Agni, Yama and Varuṇa tested Nala and finally gave him blessings.

(xii) Once Varuṇa performed penance alongwith other gods in Visākhayūpa.

(xiii) Varuṇa once gave Ṛcika thousand blackeared horses.

(xiv) At the coronation of Śrī Rāma, Varuṇa made his appearance and proclaimed that Sītā was chaste and pure.

(xv) Varuṇa had the bow Cāṇḍīva in his possession for hundred years.

(xvi) Once Śrī Kṛṣṇa defeated Varuṇa.

(xvii) Parṇāśā, the mother of the King Śrutāyudha once worshipped Varuṇa with vow and fast and Varuṇa gave her boons and a club to Śrutāyudha.

(xviii) Varuṇa gave Subrahmaṇya two followers named Yama and Atiyama.

(xix) Besides Varuṇa gave Subrahmaṇya an elephant.

(xx) Once Varuṇa performed a Rājasūya (royal consecration sacrifice) at Yamunātīrtha.

(xxi) When Balabhadra Rāma died and his soul went to Pātāla (under world), these was Varuṇa also among those who came to receive him.

(xxii) At the time of his great departure, Arjuna threw the bow Gāṇḍīva and the arrows over the sea to return them to Varuṇa.

(xxiii) Words such as Aditiputra, Āditya, Ambupa, Ambupati, Amburāṭ, Ambvīśa, Apāmpati, Devadeva, Gopati, Jalādhipa, Jaleśvara, Lokapāla, Salilarāja, Salileśa, Udakapati, Vāripa, Yādasāmbhartā and so on have been used as synonyms of Varuṇa in Mahābhārata.

VASIṢṬHA

A hermit who was the son of Brahmā.

Vasiṣṭha with the radiance of Brahmā, is very famous in the Purāṇas. He had three births.

Vasiṣṭha is one of the mental sons of Brahmā. This is the first birth of Vasiṣṭha.

"Nārada was born from the lap, Dakṣa was born from the right thumb, Vasiṣṭha from the breath (prāṇa) Bhṛgu from the skin, Kratu from the hand of Brahmā." In this birth, Arundhatī was the wife of Vasiṣṭha. Arundhatī was known by the name Ūrjā also. There is a Purāṇic story behind the marriage of Vasiṣṭha and Arundhatī.

In her previous birth the name of Arundhatī was Sandhyā. She was born from the passion of Brahmā. As soon as she was born she grew up. Seeing her exquisite beauty the Prajāpatis were filled with excitement. Even Brahmā, her father, was some-what excited at her sight. Śiva, who understood this, teased Brahmā. Sandhyā was ashamed. Even after Śiva, Brahmā, Prajāpatis and the others had gone their ways, she remained there blaming her birth. She said to herself: "The moment I was born, I grew up to be a young woman. My father and my

brothers looked at me with desire. I also looked at them excitedly. As an atonement for this sin, I will burn my body in fire. I do not want a body desired by my father and brothers. With this decision she went to the mountain Candrabhāga, which is the source of the river Candrabhāgā, and began to perform penance. Brahmā who came to know of this, was filled with pity and sent Vasiṣṭha to her. He went there in the form of a Brahmin boy and taught her how to perform penance. After the return of Vasiṣṭha she continued the severe penance of Viṣṇu. Her penance became the subject of talk and wonder everywhere. After a short while Viṣṇu appeared before her sitting on his conveyance Garuḍa. She praised Viṣṇu. Viṣṇu was pleased with her and asked what her desire was. She said: "Lord, creatures should not be sexually excited at their birth. They should have sexual desire only when they are grown up. The three worlds must know that I am chaste. In all my births I should not look at anybody except my husband with sexual desire. The man who looks at me with sexual desire should lose his manliness and become a hermaphrodite."

Mahāviṣṇu agreed to her request. It was from that day onwards that sexual desire appeared in creatures in their grown-up state only, after they have passed the stages of infancy and childhood. Mahāviṣṇu told her. "It is preordained that this body of yours will be burnt in fire. Medhātithi, (Meghātithi), the son of Priyavrata is performing the great sacrifice called Jyotiṣṭoma which is to be completed in twelve years. It is coming to a close. There is none equal to him because of this sacrifice. That great hermit's sacrifice is being performed in the basin of this river Candrabhāgā. Unseen by the hermits, you should go there and get into the fire. Because of my blessing you will be born from that fire as the daughter of Medhātithi. You should go into the fire thinking of him whom you want to be your husband in this birth."

Mahāviṣṇu touched Sandhyā with the tip of his finger. Sandhyā walked to the sacrificial hall. Seen by none, she got down into the fire. She was burnt in the blazing fire. By the order of Viṣṇu; the God fire placed Sandhyā who was burnt in the sacrificial fire, in the Solar region. The sun divided that body into two and placed them in his chariot. The upper portion became the prātassandhyā (dawn) between the day and the night and the lower portion became the Sāyantana Sandhyā (the evening twilight). At the end of the sacrifice, from the centre of the sacrificial fire a girl, like the flame of fire rose up. Medhātithi took that child is his hands and called her Arundhatī. The child became famous throughout the three worlds, as the name stood for the principle that on no reason whatsoever will righteousness be obstructed. (Rodha means obstruction. So Arundhatī is one who cannot be obstructed). In some other Purāṇas Arundhatī is given as the daughter of Prajāpati Kardama and Devahūti.

Arunadhatī grew up in the hermitage of Medhātithi. Candrabhāgā holy bath which was the playfield of Arundhatī, is even today, known as Arundhatītīrtha. Arundhatī became five years of age. Brahmā saw her when she was playing on the ground after having taken her bath. At the instruction of Brahmā, Arundhatī was entrusted to Sāvitrī and Bahulā for education. Sāvitrī is the wife of the Sun. Arundhatī lived in Mānasa lake with Sāvitrī, Gāyatrī, Bahulā, Sarasvatī, Drupadā and such other celestial women and completed her education. One day Arundhatī happened to see Vasiṣṭha who was shining with radiance. They fell in love with each other. Parents and relatives and the elders came to know of this. Sāvitri patting Arundhatī blessed her to became the wife of Vasiṣṭha. The marriage of Arundhatī with Vasiṣṭha was

conducted in the presence of the gods.

Seven sons, named Citraketu, Purocis, Viraca, Mitra, Ulbaṇa, Vasubhṛdyāna and Dyumān were born to Vasiṣṭha by Arundhatī. All the seven of them were Brahmā ṛṣis.

The meaning of the name Vasiṣṭha is given by Vasiṣṭha himself as follows:

I am known as Vasiṣṭha for two reasons. I am 'Vasumān'. The Śrutis say that Air, Earth etc., are Vasus. I have become Vasiṣṭha because I have brought under control the Vasus beginning with Aṇimā (the power of reducing the body to an atom). See what Arundhatī herself says, about the meaning of the name Arundhatī.

"I consider mountains, earth and heaven as elements in which I live, only after considering my husband as the element in which I live. My husband is the first and foremost element in my life. Moreover I conform (anurodha) with the mind of my husband. So know me as Arundhatī."

The Saptarṣis (the seven hermits) once left Arundhatī alone in a forest and went to the Mountain Himālayas to gather fruits and roots. In those days, due to severe summer, the earth became a wilderness. So the hermits lived in the Himālayas. Arundhatī all alone did penance in the forest. On one day Śiva took the form of a Brahmin and going near Arundhatī requested her for alms. She replied: "There are only Ziziphus fruits here, and nothing else to eat." The Brahmin asked her to boil them. She placed the pot of Ziziphus fruits on the oven and sat there hearing the good stories told by the Brahmin. Thus, without thinking about her hunger or thirst she sat therefor twelve years hearing the stories narrated by the Brahmin. When the hermits returned from Himālayas, Śiva assumed his original form and said, "Hermits! This woman, sitting in the hermitage, has acquired more penance than you have acquired in the Himālayas. Good woman! What boon do you want?" She requested that place should be known as the holy place called 'Badarapacana (cooking of Ziziphus fruits). Śiva allowed it. Even today that place is considered a holy place.

When so many *devas* were dead at the sacrifice of Dakṣa. Vasiṣṭha also did alongwith them. Arundhatī followed her husband. After death both of them entered the firmament and became two stars.

Seeing Arundhatī. In India there is a custome of showing the women, the star Arundhatī. Arundhatī is the first of the women who took only one husband in her life. The meaning of this custome is this that this mentality of Arundhatī should be acquired by the married women of India. Moreover, if the star stands in front of the star Vasiṣṭha, it is considered to forebode calamities in the world. (Kālikā Purāṇa).

Vasiṣṭha who died at the sacrifice of Dakṣa took birth again from the sacrificial fire of Brahmā. Akṣamālā was the wife of this Vasiṣṭha. Akṣamālā was the rebirth of Arundhatī. So, in some Purāṇas, both are shown as one. This birth of Vasiṣṭha was terminated by the curse of emperor Nimi of the Ikṣvāku dynasty.

In the third birth Vasiṣṭha was born from a pot as the son of Mitrāvaruṇas. In this birth Vasiṣṭha was the brother of Agastya. (For detailed story see under Agastya, para 2). In this birth the wife of Vasiṣṭha was an Arundhatī, who was the sister of Nārada. Thus, according to the Purāṇas, it took three births for Vasiṣṭha to complete his life. It is difficult to ascertain, in which particular birth, a particular story, stated in the Purāṇas, took place. It is probable that a large number of episodes might have taken place in the second and third births.

Stories connected with the life of Vasiṣṭha are given below:

Vasiṣṭha the Viśvāmitra were two herms its who quarrelled with each other throughout their lives. The quarrel between Vasiṣṭha a Brahmin hermit and Viśvāmitra a royal hermit, is given below:

Viśvāmitra was a king who cared much for the welfare of his subjects. Once he went with his army to hunt. He became tired by the hunt and reached the hermitage of Vasiṣṭha who welcomed them with hospitality. He told them that food would be ready when they returned after a bath. The king and his men bathed quickly and when they returned, a grand feast was ready for so many thousands. The king was in great perplexity. After the meals Viśvāmitra approached the hermit Vasiṣṭha and asked him how he got such a grand feast ready. He replied that the cow Kāmadhenu in his hermitage was capable of granting any wish. The king desired to have the cow. He asked the hermit to exchange the cow for a core of ordinary cows. Vasiṣṭha did not agree to this Viśvāmitra said that the noble and superior things of the country belonged to the king. The hermit did not agree to that also. Finally Viśvāmitra was about to take away the cow by force. Thus, the quarrel began. Understanding the wish of Vasiṣṭha Kāmadhenu held her horns and tail up and stood as a fierce and cruel figure. From the various limbs of the cow so many thousands of warriors jumped out and a fierce battle ensued in which the hundred sons and the huge army of Viśvāmitra met with defeat. At last Viśvāmitra tried to launch a direct attack against Vasiṣṭha. But the arrows of Viśvāmitra were changed to flowers when they touched the body of Vasiṣṭha. At last the king admitted that the power of the penance of a Brahmin hermit was the real power and he admitted defeat from Vasiṣṭha. From that day onwards a deep-rooted, hatred against Vasiṣṭha arose in the heart of Viśvāmitra. He left the administration of his kingdom in the hands of his relatives and went to the south where he erected a hermitage and began to do severe penance. He acquired great powers of penance and became a royal hermit of immense attainments and the quarrel between the two great hermits Vasiṣṭha and Viśvāmitra began.

The next context between the two hermits wad due to the king Triśaṇku of the Solar dynasty. Triśaṅku wanted bodily attainment of heaven. Vasiṣṭha tried to discourage the king. Viśvāmitra took up the matter. He began to perform a sacrifice to lift up the king bodily to heaven, and Triśaṅku began to rise up higher and higher. But Indra did not allow him to enter bodily into the heaven. At last Viśvāmitra, by the power of his penance created an artificial heaven midway between the heaven and the earth and placed Triśaṅku in that heaven. With this the gap between the two hermits widened.

By the blessing of Varuṇa, a son named Lohita was born to Hariścandra. He had promised Varuṇa to sacrifice his son Lohita. But Lohita came to know of this and he left the palace. Hariścandra was in a difficult situation. Vasiṣṭha advised him to buy a son and to sacrifice him. Accordingly a Brahmin boy named Śunaśśepha was bought. Vasiṣṭha decided to sacrifice him. Viśvāmitra said that he could not be sacrifice. Hariscandra was loved by Vasiṣṭha. So Viśvāmitra tried to harm him as far as possible. Hariścandra fell in the trap of Viśvāmitra and lost his country, city, wife, everything and had to live in funeral places. (For detailed story see under Hariścandra.)

Vasiṣṭha did not like the deception practised by Viśvāmitra, on Hariścandra. Once Viśvāmitra and Vasiṣṭha met in the forest by chance. Vasiṣṭha scolded Viśvāmitra, who had only the guise of a hermit thus: "You wicked Viśvāmitra! Why do you put the truthful Hariścandra into so much misery? You are deceiving him as the stork sits in meditation and deceives the fish. So you will become a stork."

Viśvāmitra looked at the hermit Vasiṣṭha who had cursed him and said. "So long as I am a stock you shall be Kingfisher. Thus, they cursed each other.

Both of them became birds and went to the shore of Mānasa lake and each building a nest on the top of trees began to live there. There was nothing but quarrel between the two birds daily. Both pecked and scratched each other to such an extent that they were covered with bleeding wounds. They looked like an Erythrina tree filled with flowers. Everybody who saw them was filled with sadness. Thus, they lived therefor a long time.

Once the Kind-hearted Brahmā, the father of Vasiṣṭha, saw their story plight. Having pity on them he came there with the other gods and delivered them both from the curse. (Devī Bhāgavata, Skandha 6).

Viśvāmitra called the river Sarasvatī and asked her to bring Vasiṣṭha alongwith her current. Sarasvatī did not like the idea. Still, fearing the curse of Viśvāmitra she agreed to do so. The river-basin where Vasiṣṭha had been performing penance was pulled down by the current of the river, and taking Vasiṣṭha in the current carried him down. Sarasvatī did not wish to leave Vasiṣṭha at the mercy of Viśvāmitra. So when they reached the door of the hermitage of Viśvāmitra, she carried him further down in a swift current. Viśvāmitra got angry and cursed Sarasvatī. "Let blood flow through the river." With that the water of Sarasvatī changed to blood-colour. The gods were perplexed at this. They all gathered on the banks of the river. In the presence of the gods, both the hermits came to a compromise. Thenceforward that place became a holy *tīrtha* under the name Vasiṣṭhapavāha.

(i) Vasiṣṭha changed Ilā a woman, into a man.

(ii) Wives and children. Seven sons Rajas, Gotra, Ūrdhvabāhu, Savana, Anagha, Sutapas and Śukra, were born to Vasiṣṭha by his wife Ūrjā. These seven pure and just persons were the Saptarṣis (seven hermits) in the first Manvantara. (Viṣṇu Purāṇa, Aṁśa I, Chapter 10).
(Rāja,Gātra, Ūrdhvabāhu Savana, Alaghu, Śukra (and Sutapas are the names given in Agni Purāṇa, Chapter 20, of the sons of Vasiṣṭha born by his wife (Ūrjā).

(iii) Vasiṣṭha and emperor Nimi.

(iv) The Ṛgveda of Vasiṣṭha. There are ten Maṇḍalas in Ṛgveda, of which the seventh Maṇḍala was composed by the sages of Vasiṣṭha's hermitage.

(v) Cursing Rāvaṇa. Once Rāvaṇa asked Vasiṣṭha to come as his teacher and teach him the Vedas and the other scriptures. Vasiṣṭha did not comply with his request. The angry Rāvaṇa got Vasiṣṭha a captive. But the King Kuvalayāśva of the Solar dynasty, liberated Vasiṣṭha from captivity. The rescued Vasiṣṭha cursed Rāvaṇa. You and your family will be exterminated by those born of the Solar dynasty."

(vi) Vasiṣṭha jumped into the river. See under Adṛśyantī.

(vii) In uniting Tapatī and Saṃvaraṇa Vasiṣṭha played a very prominent part.

(viii) It was Vasiṣṭha who put a stop to the sacrifice for the extermination of the Rākṣasas (giants) performed by Parāśara.
(ix) Vasiṣṭha and Mucukunda. See under Mucukunda.
(x) Vasiṣṭha told Śrī Rāma the history of the dynasty of Ikṣvāku.
(xi) The hermitage of Vasiṣṭha was situated in the vally of munt Mahāmeru.
(xii) The cow of Vasiṣṭha was stolen by the eight Vasus See under Aṣṭavasus.
(xiii) Vasiṣṭha was the teacher of Bhīṣma.
(xiv) Vasiṣṭha participated in the Birth festival of Arjuna.
(xv) Vasiṣṭha tried to commit suicide.
(xvi) Vasiṣṭha shone in the assembly of Brahmā.
(xvii) In the Bhārata-battle an effort was made by Vasiṣṭha to dissuade Droṇa from the battle. But it was in vain.
(xviii) Vasiṣṭha was one of the hermits who came to visit Bhīṣma on his bed of arrows.
(xix) Once rain failed in the world and creatures became miserable. At that time Vasiṣṭha fed the creatures.
(xx) Once Indra lost the Devaloka (the world of the Devas) and he became gloomy and miserable. Vasiṣṭha went to him and consoled him.
(xxi) Vasiṣṭha was one of the hermits who were Brahmin tribal workers.
(xxii) Once Vasiṣṭha imparted knowledge to King Janaka. This exhortation is given in Mahābhārata.
(xxiii) Vasiṣṭha was one of the twenty-one Prajāpatis.
(xxiv) Vasiṣṭha is considered to be one of the Citraśikhaṇḍīs (Saptarṣis—seven hermits).
(xxv) Once Vasiṣṭha talked about Puruṣārthas (the objects of life) to Brahmā.
(xxvi) Vasiṣṭha talked to Saudāsa about giving cows as alms. (M. B. Anuśāsana Parva, Chapter 78, Stanza 5).
(xxvii) On another occasion Vasiṣṭha gave advice to Paraśurāma and talked about the origin of Gold.
(xxviii) Vasiṣṭha once told Arundhatī how weakness was cursed.
(xxiv) Vasiṣṭha avowed that he was not one of them who had stolen the lotus flowers of Agastya.
(xxx) Āpava, Arundhatīpati, Brahmarṣi, Devarṣi, Hairaṇyagarbha, Maitrāvaruṇī, Vāruṇi, and such other words are used as synonyms of Vasiṣṭha, in the Mahābhārata.

Vasudeva was the rebirth of Prajāpati Kaśyapa. Aditi and Surasā, the wives of Kaśyapa took birth as Devakī and Rohiṇī respectively. (For details see under Kaśyapa).

Rohiṇī, was wife of Vasudeva, gave birth to Balarāma, the fighter Sāraṇa, Dardhara, Dama, Piṇḍāraka and Mahāhanu. Of Devakī who was also called Māyā and Amāvāsī, the younger son Kṛṣṇa and his beautiful sister Subhadrā were born. Vijaya, Rocamāna, Vardhamāna and Devala were sons born by Upadevī. The two sons Agāvaha and Mandaga, otherwise called Angada were born of Vṛkadevī. Revanta who could not be defeated in battle, was born from Saptamīdevī. The first son of Vasudeva was Kauśika, whose birth was from a Vaiśya woman called Śraddhā Devī when Vasudeva was travelling in the forest. Kapila, a mighty son was born by the queen Śrutandharā. Saubhadra head of the archers and Abhava were born by

his wife Janā. (Padma Purāṇa, p. 1314).

(i) Vasudeva was the son of Śūrasena, and the husband of Devakī, the father of Śrī Kṛṣṇa, the brother of Kuntī, and the minister of Ugrasena. It was Vasudeva who sent the priest Kaśyapa to Śataśṛṅga to perform the purification ceremonies such as naming etc., of the Pāṇḍavas.

(ii) After the Bhārata-battle, Vasudeva asked Śrī Kṛṣṇa and learned from him the detailed news about the battle.

(iii) Vasudeva fell into a swoon when he heard that Subhadrā had become unconscious.

(iv) The ceremony of offerings to the manes (Śrāddha) of Abhimanyu was performed by Vasudeva.

(v) When the Yādavas fought among themselves after drinking liquor, Śrī Kṛṣṇa went to Dvārakā and visited Vasudeva, and requested him to protect his wives who were awaiting Arjuna. Then after kissing the feet of Vasudeva, Śrī Kṛṣṇa and Balabhadra Rāma went to do penance. (M. B. Mausala Parva, Chapter 4, Stanza 8).

(vi) When the dynasty of Vṛṣṇi was completely destroyed Vasudeva thinking about the Supreme soul in his heart forsook his body.

(vii) Arjuna performed the funeral rites of Vasudeva and aided his four wives to enter the funeral pyre.

(viii) Vasudeva entered heaven and took his place among Viśvadevas (gods concerned with offering to the manes).

(ix) The synonyms of Vasudeva, used in Mahābhārata are Ānakadundubhi, Śauri, Śūraputra, Śūrasūnu, Yadūdvaha and so on.

VĀSUKI

One of the famous Nāgas (serpents).

The uragas and nāgas (serpents) were born to Prajāpati Kaśyapa by his wife Kadrū. Vāsuki, the eldest son of Kadrū spent his childhood with his parents.

Vinatā and Kadrū staked on the colour of the tail Uccaiśśravas (A horse obtained at the churning of the sea of Milk. To win the stake, Kadrū asked her sons to hang on the tail of Uccaiśśravas as black hairs. But the truthful Vāsuki was not prepared to do so. Kadrū cursed Vāsuki and the others who sided with him. From that day onwards Vāsuki and those who were cursed, separated from their mother and formed into a serpent group.

The Devas and the *asuras* decided to get Amṛta (Ambrosia–the celestial honey of immortality) by churning the sea of milk. The Devas went to bring Mandara-mountain, to be used as the churning rod. Their attempt was futile. The *asuras* made a trial with the same result. The Bhūtagaṇas (Guards) of Śiva also made a vain attempt. On the instruction of Viṣṇu, Garuḍa went and brought the mountain as easily as an eagle takes away a frog. Now Vāsuki should be brought. The Devas and Gandharvas failed in that attempt also. Garuḍa who was haughty of his strength and speed, went to the city of the nāgas (serpents) and requested Vāsuki to come to the sea of Milk. Vāsuki replied that if the matter was so urgent he had no objection for being carried to that place. He took the middle part of Vāsuki in his beak and flew up higher and higher and reached beyond the horizon. Still the lower half of Vāsuki was

lying on the ground. So he took Vāsuki in his beak as folded in two. Still the result was the same. Garuḍa became aware of the impossibility of carrying Vāsuki and returned, ashamed and disappointed. Viṣṇu rebuked him for his arrogance. After this, Śiva stretched his hand to Pātāla. Vāsuki became a small bangle on that hand. Thus Vāsuki was brought to the shore of the sea of Milk.

(i) For the safety and protection of the Nāgas (serpents) Vāsuki gave his sister Jaratkāru as wife to the hermit Jaratkāru.
(ii) The nāgas anointed Vāsuki as their king.
(iii) When Vāsuki saw the serpents, born of his family, falling into the sacrificial fire of Janamejaya and dying in large numbers, he sent his nephew Āstīka to find out a way to rescue the perishing nāgas.
(iv) Vāsuki participated in the birth festival of Arjuna.
(v) Vāsuki advised the Nāgas to give the divine juice to Bhīmasena, in accordance with the request of Āryaka.
(vi) Vāsuki stays in the palace of Varuṇa worshipping him. (M. B. Sabhā Parva, Chapter 9, Stanza 8).
(vii) Arjuna once allured the sister of Vāsuki.
(viii) In Tripuradahana (the burning of Tripura) Vāsuki acted as the bow-string of Śiva and as the axle of his chariot.
(ix) In the fight between Arjuna and Karṇa, Vāsuki was a well-wisher of Arjuna.
(x) The Devas anointed Vāsuki as the King of the Nāgas.
(xi) Vāsuki gave Subrahmaṇya two followers named Jaya and Mahājaya.
(xii) Vāsuki is one of the seven nāgas which hold up the earth.
(xiii) When Balabhadrarāma went to Pātāla after his death, Vāsuki had gone there the receive him.
(xiv) Once Vāsuki and Vāyu tried to find out who was the more powerful of the two, in consequence of which contest Mount Trikūṭa was broken from the vicinity of Mahāmeru and was thrown into the Southern Sea.
(xv) Words such as Nāgarāṭ, Nāgarāja, Nāgendra, Pannaga, Pannagarāṭ, Sarparāja, and so on are used as synonyms of Vāsuki in Mahābhārata.

VASUMĀN (VASUMANAS)

A king of the dynasty of Ikṣvāku.

Descended from Viṣṇu in the following order. Brahmā- Marīci- Kaśyapa- Vivasvān- Vaivasvata Manu- Ikṣvāku- Vikukṣi- Śaśāda-Kakutstha (Purañjaya)- Anenas- Pṛthulāśva- Viśvagaśva- Prasenajit- Yuvanāśva- Māndhātā-Purukutsa- Trasadasyu- Anaraṇya- Haryaśva- Vasumanas.

Haryaśva, the King of Ayodhyā married Mādhavī, the daughter of Yayāti. Vasumanas was their son. (M. B. Ādi Parva, Chapter 86, Stanza 56).

A damsel named Hariṇī was proposed to be given in marriage to Vasumanas. But another man carried her away. To know the story see under Durmada II.

(i) Once Yayāti who fell from heaven on the earth met with Vasumanas. Because of the

merit of mingling with good people. Yayāti attained heaven again.

(ii) Vasumanas entered heaven alongwith Kings like Aṭṭaka and others.

(iii) Vasumanas sits in the palace of Yama and praises him.

(iv) He went on pilgrimagas and earned fame and wealth. (M. B. Vana Parva Chapter 94, Stanza 17).

(v) He was present at the horse-sacrifice of Aṣṭaka the son of Viśvāmitra.

(vi) He once got into the aerial chariot of Indra and came and stood over the city of Virāṭa and witnessed the battle between Arjuna and the teacher Kṛpa.

(vii) It was near Vasumanas and others who had been performing the sacrifice of Vājapeya and worshipping Mahāviṣṇu, that Yayāti fell from heaven.

(viii) Vasumanas became famous under the name Dānapati (lord of donations) because he had given Yayāti, the fruits of his good deeds.

(ix) While he was the King of Kosala he conducted a consultation with Bṛhaspati as to how he could bring about the prosperity of the country.

VĀYU

One of the eight guardians of the world. (Dikpālakas).

Vāyu was born from the breath of Viśvapuruṣa. (Ṛgveda 10, 90). Tvaṣṭā was the son in-law of Vāyu. The eight Dikpālakas are Indra, Vahni (Fire),Yama, Nirṛti, Varuṇa, Vāyu, Kubera and Śiva. Vāyu is the guardian of the North-West zone. The palace of Bhagavān Vāyu is known as Gandhavatī.

Once Vāyu and Vāsuki tried to find out who of the two was mightier, in consequence of which, Trikūṭaparvata, a peak of Mount Himālaya, was broken from its bed and thrown into the southern ocean near Laṅkā. Later the city of Laṅkā was built on this mountain.

Bhīmasena and Hanūmān are said to be the prominent sons of Bhagavān Vāyu. It is mentioned in Ṛgveda, Maṇḍala 1, Anuvāka 7, Sūkta 112, that Agni was the sons of Vāyu. To make fire from wood by attribution, the hands obtain strength by the help of the life breath called Vyāna (a breath or vāyu). It is from this, that the idea that fire is the son of Vāyu, came into exsistence. To know how Vāyu obtained the paternity of Bhīma and Hanūmān see under Bhīma and Hanūmān. It is stated in Brahmā Purāṇa that a group of celestial maids called 'Mudā' owes its origin to Vāyu.

Once Bhagavān Vāyu happened to see the six beautiful daughters of Kuśanābha, a king, and he was excited sexually. As the princesses refused to satisfy his desire, Vāyu changed the damsels into hunchbacks, by a curse. (For detailed story see under Kuśanābha).

Long ago a silk-cotton tree grew up on the top of the Himālayas. It grew up to be a big tree spreading its branches in all directions. Birds built their nests on the branches of that big tree and hermits and animals found shelter under its shade. The silk-cotton tree became arrogant. Once Nārada came there and praised the tree: "How gigantic, this silk-cotton tree is! Even in a great storm its branches do not move." The praise of Nārada made the tree more haughty. It told Nārada that the storm etc., were its servants. Nārada told Vāyu, what the silk-cotton tree said to him. Vāyu got angry coming to the tree, said thus: "You, wicked silk-cotton tree, in days of yore, when Brahmā was carrying on creation he took rest on you for a while. That is

why I keep motionless when I come to you. It is not because I am afraid of you. I knew that you belittled me before Nārada. If you are bold enough, come and fight with me."

The silk-cotton tree accepted the challenge. Next day Bhagavān Vāyu changed into a storm and blew against the tree. The tree lost leaves, flowers and fruits and stood bare. Thus, within a very short time the arrogance of the tree was curbed.

This story was told to Yudhiṣṭhira by Bhīṣma, to show that rendering help to a foe, will only make him haughty.

(i) When Indra cut off the wings of the mountains, Bhagavān Vāyu saved the mountain Maināka from this danger, by hiding it in the ocean.
(ii) The image of Bhagavān Vāyu should be consecrated as sitting on the haunch of a deer, holding a flag.
(iii) Indra sent Vāyu also alongwith Menakā to hinder the penance of Viśvāmitra. While Menakā was dancing in front of Viśvāmitra, Vāyu displaced her cloth.
(iv) It is mentioned in Mahābhārata, Vana Parva, Chapter 19, Stanza 22, that Vāyu is the messenger of the gods.
(v) Mention is made in Mahābhārata, Sabhā Parva, Chapter 11, Stanza 20, that Vāyu stays in the palace of Brahmā, praising him.
(vi) Once Pradyumna tried to kill Śālva. At that time Vāyu went to Pradyumna as the messenger of gods. (M. B. Vana Parva, Chapter 19, Stanza 22).
(vii) Vāyu proved that Damayantī was chaste. (M. B. Vana Parva, Chapter 76, Stanza 36).
(viii) Vāyu declared that Sītā was chaste. (M. B. Vana Parva, Chapter 291, Stanza 27).
(ix) In Tripuradahana (the burning of Tripura) Vāyu acted as the arrow of the bow of Śiva. (M. B. Droṇa Parva, Chapter 202, Stanza 76).
(x) Vāyu gave Subrahmaṇya two attendants called Bala and Atibala. (M. B. Śalya Parva, Chapter 45, Stanza 44).
(xi) Once Vāyu advised Purūravas about the need of a priest. (M. B. Śānti Parva, Chapter 72, Stanzas 10-25).
(xii) Once Bhagavān Vāyu talked elaborately on the secrets of goodness and badness. (M. B. Anuśāsana Parva, Chapter 128).
(xiii) Bhagavān Vāyu once talked about the greatness of Brahmins to Kārtavīryārjuna. (M. B. Anuśāsana Parva, Chapter 152).

Āryans, collectd and compiled were called the Vedas.

The origin and importance of the Vedas. It is said that Brahmā was the creator of the Vedas. Many say that, for the performance of sacrifices Brahmā created from Agni (fire), Vāyu (wind) and Ravi (the Sun), the three Vedas Ṛg, Yajus and Sāman which are eternal and in accordance with regulations.

The Vedas have two sides, the spiritual and the mundane. Moreover all the explanations of the Vedas from the Brāhmaṇas to the Bhāṣya of Sāyaṇa, pertain to sacrifices. The literary meaning of Veda is mundane. Considering these two points and the facts that they are religious books and that they reveal the mental and social outlooks of the early Āryans, and as the origin of all the thoughts of Indians, all the Vedas, especially Ṛgveda, hold a lofty place.

The Upaniṣads contain philosophical speculations about the conception of Brahman and the Vedas. The world Veda include the Vedāṅgas also. Vedāṅgas (Ancillaries of the Vedas) are Śikṣā (Phonetics), Vyākaraṇa (grammar), Chandas (merits), Nirukta (etymology), Joytiṣa (astronomy), and Kalpa (ritual). At first instruction is given in the study of Brahmin and the study of Vedas. When more discussions and expositions on them are needed, the study of Brāhmaṇas and Āraṇyakas are resorted to. In course of time the Brāhmaṇas and Āraṇyakas, which contain discussions and expositions of the Vedas became independent branches of study under these names. That is why they contain mainly prose texts.

There are one lakh of mantras or spells and incantations in all the four Vedas taken together. They are for blessing everybody and to make the four objects of life easily attainable. Sāṅkhyāyana and Āśvalāyana sorted and grouped the mantras. Accordingly there are two thousand one hundred and ten mantras known as Brāhmaṇas. Dvaipāyana and other hermits have stated the number of granthas (verses) in Ṛgveda. It is said that there are one thousand nine hundred and ninety-nine mantras in Yajurveda. There are one thousand eighty-six branches also. The branches in Yajus are known by the names Kāṇvī, Mādhyandinī, Kaṭhī, Madhyakaṭhī, Maitrāyaṇī, Taittirīya, Vaiśampāyanikā and so on.

In Sāma Veda there are branches such as Kauthumī, Ātharvanāyinī and so on; and songs such as Āraṇyakam, Uktham, Ūham and so on. The number of Sāmavedic verses are nine thousand four hundred and twenty-five.

Sumantu, Jañjali, Ślokayani, Śaunaka, Pippalāda, Muñjakeśa and such others were responsible for the sorting and grouping of the mantras in the Atharvaveda. Altogether there are one thousand six hundred Upaniṣads. (Agni Purāṇa, Chapter 271).

VENA I

An ancient King who was notorious for his bad rule.

Descended from Viṣṇu in the following order: Brahmā- Svāyambhuva Manu- Uttānapāda- Dhruva- Śiṣṭi- Ripu- Cākṣuṣa Manu- Kuru- Aṅga- Vena.

Ten sons including Kuru, were born to Manu Cākṣuṣa by his wife Naḍvalā. Āgneyī, the wife of Kuru gave birth to six sons Aṅga and others. Aṅga married Sunīthā. The son Vena was born by Sunīthā. It is mentioned in Viṣṇu Purāṇa, Aṁśa 1, Chapter 13, that Sunīthā, the mother of Vena was the eldest daughter of Yama, and in Vāmana Purāṇa Chapter 47, that this Sunīthā was the daughter born to Kāla and Mṛtyu. Vena who was born as the son of the daughter of Yama was born a wicked man because of the badness of his grandfather.

Vena grew up as a great sinner. A story occurs in Padma Purāṇa about an incident which caused Vana to become a great sinner.

The story says that Sunīthā was the mother of Vena. In her play she used to imitate her father's job which was hurting others. One day when she went to the forest for play with her maids she was Suśaṅkha the son of a Gandharva named Gītakolāhala. That youth who was handsome in every part of his body, was doing penance meditating on the goddess Sarasvatī for the attainment of the art of music. Sunīthā began to annoy him daily. Suśaṅkha bore this annoyance patiently. He said only this- "Go away, go away." But she did not pay heed to his appeals. Once she became angry and struck him. Getting angry at this, Suśaṅkha called out,

"You wicked girl! Why do you any me! You have beaten me, who am engaged in penance, for no cause." That righteous Gandharva youth curbed his anger considering that she was a woman.

She told him "My father will beat everybody in the three worlds. He will harm the wicked, and will not do any harm to the good. So he rules the country righteously." Sunīthā told all about the story to her father. Though Yama, the incarnation of righteousness, heard all that his daughter said he did not give any reply.

She again went to the forest and struck him with a whip. Suśaṅka rose up, shivering with pain and cursed her thus:

> "You wicked girl! When you became a householder and join your husband you will get a son who will be a scoffer of Devas and Brahmins and an all-round sinner." Thus cursing her he continued his penance. Vena was born according to this curse.

The hermits anointed Vena as the King. He became lord of the whole earth. He made a proclamation thus:- "Sacrifice is prohibited. Giving alms, is prohibited. Offerings of no kind should be made. Who else, other than I, can be the Yajñapuruṣa? (The deity who eats the food of sacrifice)? I am the only lord and consumer of sacrifices."

Hearing this proclamation, the hermits approached him and told him that the Vedas were the basis of righteousness, that sacrifices were ordained in them, and that if no sacrifice was performed the Devas would not be pleased and so on. But this did not make any change in his behaviour.

The hermits became angry. They all gathered together and recited spells and struck him with Darbha (poa) grass and killed him. As there was no king the world fell into darkness. Because of the troubles caused by plunderers, people gathered round the hermits. Hermits joined together and churned the left hand of Vena, from which a man of short stature came out, to whom the hermits said, 'Niṣīda' (sit). Because the hermits said Niṣīda came into existence from that dwarf born of the sins of Vena. Then the hermits churned the right hand of Vena. At this churning a person as big as a mountain with divine signs came out. He had bow and arrows and in his palm there were marks of a wheel and flag. Seeing this the Devas anointed him the king of the earth. He ruled righteously and brought the goddess earth (Pṛthvī) who had estranged herself from his father Vena close to him. Because he had conciliated Pṛthvī he became famous as a king. (Vāmana Purāṇa, Chapter 47).

VIBHĪṢAṆA I

Brother of Rāvaṇa. The son Viśravas was born to Prajāpati Pulastya. Rāvaṇa, Kumbhakarṇa and Vibhīṣaṇa were born to Viśravas by his wife Mālinī. A daughter named Śūrpaṇakhā also was born to them. Kumbhakarṇa and Vibhīṣaṇa went to do penance under the leadership of their eldest brother Rāvaṇa. They did severe penance and obtained various boons. The boon given to Vibhīṣaṇa was to live as a rightous man. After that they came back and defeated Kubera, the ruler of Laṅkā and brought Laṅkā under their control. Rāvaṇa became the ruler of Laṅkā. Kumbhakarṇa and Vibhīṣaṇa lived with their brother in Laṅkā. Rāvaṇa married Mandodarī. Kumbhakarṇa took Vajrajvālā the daughter of Mahābali andVibhīṣaṇa took Saralā, the daughter of Śailūṣa a Gandharva as their wivs, according to Uttara Rāmāyaṇa. Rāvaṇa conquered the three worlds and was ruling as the emperor of the whole world, when

Śrī Rāma and Lakṣmaṇa went to the forest, with Sītā. Rāvaṇa carried Sītā away to Laṅkā. Rāma and Lakṣmaṇa, with the help of the monkey-army entered Laṅkā. At this time Rāvaṇa called together his ministers to consider the details about the battle with Śrī Rāma. Every one present except Vibhīṣaṇa voted for the battle. Vibhīṣaṇa advised Rāvaṇa to return Sītā, the stolen property and beg Śrī Rāma for pardon. Rāvaṇa got angry and expelled Vibhīṣaṇa from Laṅkā. Vibhīṣaṇa joined the side of Śrī Rāma and informed him of all the military secrets of Rāvaṇa. In the battle which ensued Rāvaṇa was killed and Vibhīṣaṇa was made the King of Laṅkā by Śrī Rāma. It is stated in Kambarāmāyaṇa, Yuddha Kāṇḍa that according to the instruction of Śrī Rāma and at the instance of Indra, Viśvakarmā came to Laṅkā and renovated the city of Laṅkā.

Śrī Rāma returned to Ayodhyā and became the king. One day Candragupta, the second son of Sahasramukha Rāvaṇa (Rāvaṇa with thousand heads) stole away the brother of Sugrīva and the daughter-in-law of Vibhīṣaṇa. Vibhīṣaṇa informed Śrī Rāma of this. Śrī Rāma, with Lakṣmaṇa, Vibhīṣaṇa, Sugrīva, Hanūmān and the monkey-army went to the city of Sahasramukha Rāvaṇa in the middle of Milk-sea. A fierce battle ensued which lasted for three days. All the Rākṣaṣas were killed. (See under Saharamukharāvaṇa).

It is mentioned in Kamba Rāmāyaṇa that in the horse sacrifice performed by Śrī Rāma, the control of the army was in the hands of Sugrīva and financial control was vested in the hands of Vibhīṣaṇa.

VIDARBHA

An ancient country in India. The information about this Purāṇically famous country obtained from Mahābhārata, is given below:

(i) Once Sahadeva, during his regional conquest, captured Bhojakaṭa, a part of Vidarbha and expelled the king Bhīṣmaka from the country.

(ii) By the blessing of hermits Damanaka, three sons, Dama, Dānta and Damana and a daugher, Damayantī, were born to Bhīṣmaka the King of Vidarbha.

(iii) Having heard about the Svayaṁvara (Bride selecting a suitable husband from the candidates present) of the princes Damayantī of Vidarbha, the gods Indra, Agni, Varuṇa and Yama came to Vidarbha.

(iv) Damayantī is called Vaidarbhī because she was born in Vidarbha.

(v) Rukmiṇī the wife of Śrī Kṛṣṇa, was the daughter of a King of Vidarbha. Bhagavān Śrī Kṛṣṇa carried Rukmiṇī away by force.

VIDURA

Vidura was a superhuman being, very famous in the story of Mahābhārata, as a brother of Dhṛtarāṣṭra, as a man of colossal intelligence who had been closely watching the goings and comings of the Kauravas and the Pāṇḍavas, as the adviser of Dhṛtarāṣṭra, and as a man of immense learing and wisdom.

There is a story in Mahābhārata, Ādi Parva, Chapter 107, which describes Vidura as born from a portion of Dharmadeva. The story is given in below.

Long ago there was a hermit called Maṇḍavya in India. As he was standing in deep

meditation near his hermitage, the men of the king chased some thieves and came to the place where the hermit stood. The robbers placed the stolen property near the hermit and ran away. The king's men caught the hermit, and the thieves. The king ordered them to be placed on a trident. The thieves died on the trident. But Māṇḍavya was not dead. The king sawed the trident and got Māṇḍavya down. The hermit went to Dharmadeva and asked him what his blame was for suffering the punishment of the trident on him. Dharmadeva replied that the punishment was inflicted for a cruel deed he had done in his childhood. He had caught some flies and made a bunch of them by piercing them with the rib of a coconut-palm leaf. But Maṇḍavya argued that Dharmadeva was not right in punishing him because the Śāstras and rules of righteousness said that mistakes committed by boys below the age of twelve couldnot to considered to be sins. Further he cursed Dharmadeva that he would take birth on the earth from the womb of a Śūdrā. Accordingly Dharmadeva took birth from the womb of the servant of Ambikā and Ambālikā.

Birth. Vidura was born as the brother of Dhṛtarāṣṭra and Pāṇḍu.

Dhṛtarāṣṭra, Pāṇḍu and Vidura spent their younger days in Hastināpura as inseparable brothers. Their teacher was Bhīṣma. Vidura learned the Vedas, Śāstras, Purāṇas, Itihāses etc., also, alongwith the education given to a prince such as archery, club-fight, sword-fight, wrestling, controlling elephants etc. He understood that to be righteous was far better than fighting. It is stated in Mahābhārata, Ādi Parva, Chapter 108, that Vidura got the sense of righteousness, and education in fighting, at the same time.

Childhood ended. As Vidura was born to a Brahmin by a Śūdrā woman he had no right to become king. When he grew up, the duty to find a wife for him fell on Bhīṣma. At that time a damsel born to a Brahmin by a Śūdrā woman was being brought up in the palace of King Devaka. With the permission of Devaka, Bhīṣma brought the girl and gave her in marriage to Vidura. It is stated in Mahābhārata, Ādi Parva, Chapter 114, that sons and daughters were born to the couple.

Vidura was the most intelligent and wisest man of his time, and he always favoured righteousness. Though he viewed the Kauravas and the Pāṇḍavas with equal favour, in his heart he felt some partiality towards the Pāṇḍavas, because they were virtuous, whereas, the Kauravas were becoming more and more wicked. As this partiality arose from his sense of righteousness, nobody could blame Vidura for this. His aim was the prosperity of the Lunar dynasty of kings.

Many ill omens were seen at the time of the birth of Duryodhana. Vidure understood that if that infant grew up he would be a comet to the Lunar dynasty. It is mentioned in Mahābhārata, Ādi Parva, Chapter 115, that Vidura advised Dhṛtarāṣṭra that it would be better for him to throw away that infant.

The death of Pāṇḍu drew Vidura closer to the Pāṇḍavas. Vidura took the lead in performing the funeral rites and other ceremonies which followed. The Pāṇḍavas, were very sad and miserable at the death of their father. It was at this time that Duryodhana poisoned Bhīmasena, tied him with a rope and threw him into the river Ganges. Bhīmasena was carried to the world of nāgas (serpents). Kuntī felt grieved at the loss of her son Bhīma, but Vidura consoled her.

It was due to the wisdom of Vidura that the Pāṇḍavas escaped from the disaster in the lac-house. As soon as Duryodhana had completed the lac-house, Vidura understood the deception lying hidden under it, and he informed the Pāṇḍavas of everything about it. Moreover he sent a man named Khanaka and made an underground passage from the lac-house. When the lac-house was burnt down, the Pāṇḍavas escaped by the underground passage and reached the banks of the Ganges. Vidura had sent a ferryman secretly to take them to the other side of the Ganges. When Bhīṣma got the news that the Pāṇḍavas had been burnt to death in the lac-house he became very said. It is mentioned in Mahābhārata, Ādi Parva, Chapter 149, that Vidura informed Bhīṣma secretly that the Pāṇḍavas were not dead.

After this event the Pāṇḍavas come into the scene only at the Svayaṁvara (marriage) of Pāñcālī. Bhīṣma and Droṇa proposed that the Pāṇḍavas should be brought back and be given half of the kingdom. Vidura, by his arguments convinced Dhṛtarāṣṭra that the proposal of Bhīṣma and Droṇa was correct. Dhṛtarāṣṭra asked Vidura to bring the Pāṇḍavas back. Vidura went to the city of Drupada and brought the Pāṇḍavas back and consoled their mother Kuntī. After this Yudhiṣṭhira performed Rāyasūrya (sacrifice of royal consecration). Vidura took part in it and took the charge of financial part of the sacrifice. It was after this that Duryodhana challenged Yudhiṣṭhira for a game of dice. Vidura saw beforehand that this move on the part of Duryodhana was dangerous. So he talked forcibly against this, and gave warning to all concerned. As Duryodhana did not agree with Vidura, he was scolded. But Duryodhana was firm and the game was conducted. Pāñcālī was harassed by means of stripping and the Pāṇḍavas went to the forest. It is stated in Mahābhārata, Vana Parva, Chapter 3, that Vidura had been witnessing all these scenes with wet eyes.

When the Pāṇḍavas were driven to the forest, Dhṛtarāṣṭra felt sorry. He became more afraid of the people than he was sorry for the Pāṇḍavas. He understood that his subjects would unite and rise against his sons. He called Vidura and asked him for a remedy. Vidura who was full of impatience, made a speech against the wickedness of the sons of Dhṛtarāṣṭra and advised him to forsake his own sons and to bring the Pāṇḍavas back and give them the kingdom. Dhṛtarāṣṭra did not like this approach. He said that Vidura was partial to the Pāṇḍavas and asked him to go away from the palace. Vidura became grieved at this. He followed the Pāṇḍavas, and walking a long distance, reached the forest Kāmyaka and met the Pāṇḍavas.

When Vidura had gone Dhṛtarāṣṭra felt miserable. He sent for Vidura and when he returned Dhṛtarāṣṭra begged for pardon. Vidura again became the adviser of Dhṛtarāṣṭra.

The advice of Vidura is famous in Mahābhārata. The main duty of Vidura was to console Dhṛtarāṣṭra by speaking about righteousness when he became troubled in mind because of the constant quarrels between his sons and the Pāṇḍavas. Vidura fulfilled his duty well. Duryodhana was firm on the point that not a dot of land would be given to the Pāṇḍavas. Śrī Kṛṣṇa came to Hastināpura as mediator. Duryodhana showed disrespect to him. Vidure said is strong words that it was wrong on the part of Duryodhana to have done so and compelled Dhṛtarāṣṭra to show due respect and hospitality to Śrī Kṛṣṇa. Accordingly Dhṛtarāṣṭra welcomed Sri Kṛṣṇa and showed respect and hospitality. Knowing this, Duryodhana and his brothers tried to make Śrī Kṛṣṇa a captive. Vidura harshly scolded them for this attempt. Seeing all these impudent actions on the part of his sons, Dhṛtarāṣṭra became distressed. Vidura consoled him by good

exhortations. He told Dhṛtarāṣṭra about the transience of life and the importance of the soul. When the battle was fiercely going on in the battleground of Kurukṣetra, Vidura remained with Dhṛtarāṣṭra consoling him and giving him good advice. The death of Bhīṣma was an unbearable grief to Vidura. He took part in the funeral of Bhīṣma. He himself placed the body on the funeral pyre.

Mention is made in Mahābhārata, Svargārohaṇa Parva, Chapter 5, Stanza 22, that Vidura entered Svarga (heaven) and stays there in the form of Dharmadeva.

VIDURA II

A Kṣatriya who lived in Pāñcāla. The story of this Vidura, who had killed a Brahmin because of his want, is given in Padma Purāṇa, Bhūmikhaṇḍa, Chapter 91. The story is given below:

> Long ago there lived a Kṣatriya, named Vidura, in Pāñcāla. Because of penury he killed a Brahmin. After that the Kṣatriya discarded his lock of hair and Brahmāstring and went to every house saying "Look, here am I, a slayer of Brahmin. Please, give alms to the drunkard and killer of a Brahmin." Saying thus he walked from house of house and took alms. But he did not get remission of Brahmahatyā (Killing of a Brahmin).

Filled with grief and sorrow and mental worry the sinner Vidura sat in the shade of a tree. At that time Candraśarma, a Brhamin of Magadha came there. He was a wicked man who had killed his teacher because of inordinate lust in consequence of which he had been forsaken by his own people. Vidura asked Candraśarmā who wore no sign of a Brāhmaṇa, what he was. Candraśarmā told his story to Vidura who in return told him his sinful acts.

At this time another Brahmin named Vedaśarmā came there. He also was a sinner. The three of them told each other about their sinful acts. At this time Vallāla, a Vaiśya came there. He was a drunkard who had killed cows. These four desperate sinners travelled together and visited several *tīrthas* (holy baths). But they did not get remission of their sins. At last they started for Kālañjaragiri.

While these desperate sinners were living in Kālañjara a poor Brahmin came there. He asked them why they were so sad. They told him everything. When he heard their stories he felt pity for them. The old Brahmin said "You sinners should go to Prayāga, Puṣkara, Sarvatīrtha and Vāraṇāsī and bathe in the Gaṅgā on New Moons days and you will become free from sin." They obeyed the old Brahmin and went to the holy places told by him. Thus, Vidura and his friends became sinless.

VIGRAHA (Image).

God, who is not discernible to the outward senses, is given embodiment and consecrated in places of worship by people. These figures are called Vigrahas (idols or images). People worship Śālagrāma, (a kind of ammonite found in the river Caṇḍakī), Bāṇaliṅga (Phallus), mystical diagrams, animals, birds, trees, rivers, lakes, places of death etc. and so many other things.

Vigrahas are of three groups. They are : (1) Mysterious (2) Evident-mysterious (3) Evident. Śālagrāma, Phallus etc., belong to the group mysterious. The Mukhaliṅga, considered to be

the image of Trimūrti (Brahmā, Viṣṇu, Śiva) in the Elephant cave, belongs to the group Evident. The image of Phallus is Evident-mysterious. In the first, there is no form or figure. In the second there are parts of the figure. The image which shows the entire figure is Evident.

Some gods and goddesses possess two appearances, peaceful and fierce. Those who wish to succeed in performing cruel deeds and to vanquish enemies, worship fierce gods whereas, those who wish for peace, worship peaceful gods. Viśvarūpa, (assuming all shapes), Narasiṁha (the man-lion), Vaṭapatraśāyī (as lying on banyan-leaf) and Paraśurāma are fierce forms of Viṣṇu. Destroying Kāma (cupid) Gaja and Tripura are fierce forms of Śiva worshipped by some people. Generally temples with images in this form are erected outside the village or city.

Owing to the differences, in the making and the materials used, the images are divided into three groups. They are portraits, Half-portraits and corrupted portraits. The whole of the figure will be made in (portraits) citras. In half-citras only the front view will be completed. Currupted Citras are images done on the wall or rock.

Main images are mostly Śaivite or Vaiṣṇavite. There will be one or two other images. Worship of Devī (Goddess) is one of them. The Śaivites will worship Pārvatī also after Śiva and the Vaiṣṇavites. Mahālakṣmī also after Viṣṇu. In South India the worshippers are Śaivites and Vaiṣṇavites.

In India a large number of people worship Śiva. There is not much difference in the mode of worship of these various people. These are worships which are in accordance with the Vedas and which are not. Forms of worship which are Sāttvika (of goodness) and which are not, could be seen. The Śaiva worship called Paraśupada is very ancient. The phallus at Guḍimalla is considered to be as old as B. C. 2nd century. From this it could be inferred how old, the Śaivite worship is in India.

Of the emblems denoting Śiva, the most important is he Phallus, which is of two kinds, movable and immovable. Risen by itself and or erected and set firm and consecrated inside temples are immovable; that which is made of earth, metal, jewel, wood or stone, is movable. There are Phalluses made for the time being. They are fixed on platforms or pedestals. They are of different sizes and shapes. The Phallus is made of male stone and the pedestal of female stone.

There are various kinds of images meant to reveal various attributes of Śiva. Liṅgodbhava (originated from Phallus), Candraśekhara, Raudra, Umāsaṁhita (with Umā) etc., are some of them. Kāmāntaka (killing Kāma or Cupid), Gajāri (enemy of Gaja), Kālāri (Enemy of Yama) and Tripuradāhaka (burning Tripura) are figures of extermination. Śiva has the figures of blessing Caṇḍeśa, Viṣṇu, Nandīśvara,Vighneśa and Arjuna also. There are a large number of images in various dancing poses.

There are four other figures of Dakṣiṇāmūrti, such as the explanation, knowledge, *yoga* (or meditation, contemplation and other ways of union with the Universal Soul) and Vīṇādhara (carrying a lute). A few other forms are Bhikṣāṭaka (begging alms), Kapāladhārī (wearing skulls), Gaṅgādhara (bearing the Gaṅges), Ardhanārīśvara (God half of whom is a woman), Vṛṣabhavāhana (seated on a bull), Viṣabhakṣaka (eating poison) etc. The figures of Sadāśiva, Maheśa, Ekādaśarudras (eleven Rudras); Vidyeśvara and Mūrtyaṣṭaka are seen occasionally

here and there. There are scriptures describing these figures.

Among the gods connected with Śiva, first place is given to Gaṇapati. Worship of Gaṇapati was in vogue from 6th or 7th century B. C. Perhaps the images that we see today were made after this period.

In South India temples dedicated to Gaṇapati are not scarce. The position of Gaṇapati is at the entrance of villages and fortresses, at the foot of banyan trees, at the entrance of temples and at the south-west corner of Śaivite temples.

There are images of Gaṇapati in the postures of standing and dancing. Main images are those with the trunk turned to the right and to the left. The trunk is turned to the right in some and to the left in others.

Subrahmaṇya is worshipped only in South India. Subramaṇya is known by various names such as Kumāra, Muruka, Kārttikeya, Skanda, Ārumukha, Guha, and so on. Temples dedicated to Subrahmaṇya are seen in plenty in Tamil Nadu. They are all situated on the tops of hills.

There is sufficient proof in the poetic works of the Saṅgha period, to the fact that Subrahmaṇya-worship was prevalent in South India. On excavation at the place Nāgārjunakoṇḍa in the District of Guntur, images of Subrahmaṇya were found under the earth. They were as old as 3rd century B. C.

Images of Subramaṇya are seen in various postures and shapes such as sitting, with six faces, with one face, with two hands, with four hands, sometimes with wife, in the state of having finished investitute with the Brahma-string etc. There are figures sitting on the peacock also.

Images of Śakti, Lakṣmī, Earth-goddess, Sarasvatī, Saptamātṛs (Seven Mothers), Jyeṣṭhā, Viṣṇu, the ten incarnations, the planets such as the sun etc., the deities of the weapon like the thunderbolt, Śakti (lance), Nandikeśvara, Caṇḍeśvara, Śāstrā, Kḷetrapāla, Brahmā, Guardians of the zones, Aśvinīdevas, half gods, etc., are also dedicated and worshipped in temples.

VIHUṆḌA

An Asura. This Asura was the son of the mightly and great Asura Huṇḍa. At the time of the fierce battle between the *devas* and the *asuras*, this mightly *asura* Huṇḍa and Nahuṣa confronted each other and Huṇḍa was killed. After this Vihuṇḍa, the son of Huṇḍa fought with Nahuṣa. In the earlier part of the battle Vihuṇḍa and his army suffered defeat. Vihuṇḍa began to do penance in order to defeat the Devas who got terrified at this and went to Mahāviṣṇu and prayed for protection. Viṣṇu consoled them saying that he would take necessary steps. When the Devas were gone, Viṣṇu took the form of a beautiful woman and went in search of Vihuṇḍa. They met each other in the garden Nandana. Vihuṇḍa fell in love with her. He wanted to marry her. She said, "Oh, Handsome Vihuṇḍa, I have no objection to be your wife. But there is a condition, you, must gather seven crores of Kāmoda flowers and offer them as oblation to Śiva, and then make a garland of Kāmoda flowers and put it on my neck. From that day onwards I am yours."

Vihuṇḍa agreed to it. He went for the flowers. He wandered over forests and mountains. Nobody had any idea of such a tree or flower. Thinking that this condition, laid by the damsel, was a deceit played upon him, he stood perplexed when the hermit Śukra saw him. He told the

hermit everything. Then Śukra told him, "Kāmoda is neither a tree nor a flower. She is goddess who came up from the sea of Milk at the time of the churning. She dwells at Gaṅgādvāra. When she laughs pure white fragrant flowers fall from her lips, on the water of Gaṅgā, every moment. When she is said, the flowers that fall from her lips will be red."

Vihuṇḍa started for Gaṅgādvāra. Nārada knew this. He came to Vihuṇḍa and said, "It is difficult to reach Gaṅgādvāra and please Kāmodā, and obtain the flower. So the easiest way is to gather the flowers that come down through the water of Gaṅgā. Vihuṇḍa agreed. He took his seat on the bank of Gaṅgā and waited for the flowers to come.

Nārada decided to cause harm to Vihuṇḍa. So he went to Kāmodā and by way of telling her news, he informed her that the hermit Bhṛgu had cursed Mahāviṣṇu and changed him into a man. On hearing this Kāmodā began to cry. Red flowers fell from her lips. They were carried down in cluster by the water of Gaṅgā. Vihuṇḍa gathered them and went to the dwelling place of Śiva. Śiva and Pārvatī saw this by their inward eyes. Pārvatī did not like the idea of offering red flowers at the feet of her beloved husband. Śiva found out a remedy for it. He advised Pārvatī to offer pure white flowers at his feet standing as a boy. Vihuṇḍa came with red flowers Pārvatī appeared in the form of a boy. Both began to vie with each other in offering flowres at the feet of Sia. Gradually it changed to a fight between the boy and Vihuṇḍa. In the fight Vihuṇḍa was killed. (Padma Purāṇa, Bhūmi khaṇḍa, some chapters from 119).

VIJAYADAŚAMĪ

A festival of Indians. As this festival is celebrated for nine nights from the Ist to the 9th in the bright lunar fortnight of the month of Kanni. (September-October) it is known as Navarātri (Nine nights) and as it continues up to Daśamī (the tenth night) it is called Dasra. The Hindus believe that the Vijayadaśamī (the victorious tenth) was the day on which Devī Durgā killed Mahiṣāsura and got victory. So this day is considered to be a suitable moment to begin the learning of all the arts which would enable one to carry on a successful life. Sarasvatī is considered the transfiguration of Durgā. As people became less superstitious, they began to consider the story of killing Mahiṣāsura as a metaphorical saying, to mean the killing of ignorance. So the day of victory of Devī Durgā (the same as Sarasvatī) is considered to be the asupicious moment for the beginning of learing. The warrior places his weapons, the man of literature his books and pen, the musician his musical instruments, at the feet of Devī and with devotion and worship receives them back from Devī on the Vijayadaśamī day at an auspicious moment.

This is a festival celebrated everywhere in India. In several native states this festival used to be celebrated under the sponsorhip of the royal family as a State festival. As it is believed that Mahiṣāsura had lived in Mysore the celebration of Dasra in that State generally is on a grand scale. In Kerala, from open times this festival was celebrated under the patronage of the Vañci Royal family.

VIKARṆA I

One of the hundred sons of Dhṛtarāṣṭra. The following information is available in Mahābhārata about this valiant fighter.

(i) Vikarṇa, the son of Dhṛtarāṣṭra was one of the eleven *mahārathas*. (Great warriors).
(ii) Among the disciples of Droṇa, who attacked Drupada, Vikarṇa was one.
(iii) Vikarṇa was present at the Svayaṁvara (marriage) of Draupadī.
(iv) Vikarṇa was one of those kings who stood silent and sad, being unable to answer the questions put by Draupadī when she was about to be stripped of her clothes.
(v) One Karṇa reviled at Vikarṇa.
(vi) At the time of the theft of the cows of King Virāṭa by Duryodhana and his brothers. Vikarṇa fought against Arjuna.
(vii) A severe fight followed in which the defeated Vikarṇa fled from the battleground.
(viii) Hit by the arrow of Arjuna, Vikarṇa was wounded and he fell down from the chariot.
(ix) On the first day of the battle of Bhārata, Vikarṇa entered in a combat with Śrutasoma.
(x) He fought with Sahadeva.
(xi) Abhimanyu defeated Vikarṇa.
(xii) Ghaṭotkaca defeated Vikarṇa.
(xiii) There was a combat between Nakula and Vikarṇa.
(xiv) He fought with Bhīmasena.
(xv) He fought with Śikhaṇḍī.
(xvi) He fought with Nakula and wad defeated.
(xvii) Bhīmasena killed him.

VIKRAMĀDITYA

Vikramāditya, who is believed to be one of the mighty emperors of Bhārata, was an extra-ordinarily wise, righteous and valient ruler. There are several stories in all the languages of India, prevalent everywhere. They are generally called Vikramāditya stories. Vikramāditya was the son of Mahendrāditya, King of Ujjayinī. Mahendrāditya and his wife Saumyadarśanā were in great distress as they were childless. Sumati, the Prime Minister, Vajrāyudha, the army commander, and Mahīdhara, the priest, were as distressed as the royal couple. The King and the queen engaged themselves in fast and prayer.

In the meanwhile, the Devas found life extremely difficult due to the wicked deeds of the barbarians, and they went to Kailāsa and told Rudradeva of their grievances. They said, "Oh! Lord! All the *asuras* exterminated by yourself and Mahāviṣṇu, are born on the earth as Barbarians. They commit great sins such as killing the Brahmins, obstructing sacrifices carrying away hermit damsels etc. The sacrificial offerings in the sacred fire with Vedic Mantras by Brahmins, is the food of Devas. Because of the troubles caused by the Barbarians in the earth, the sacrifices are hindered and the Devas are in trouble due to lack of food. So a being, mighty and strong enough to exterminate all the Barbarians on the earth, should take incarnation."

Śiva agreed and sent the devas back to their world. Then he called Mālyavān and told him to take birth as the son of Mahendrāditya in the city of Ujjayinī.

VIKRAMAŚĪLA

Śiva added. "You should exterminate all the Barbarians and reinstate rituals and ceremonies. The Yakṣas, Rākṣasas, ghost etc. will be under your control. You will be an emperor there with

divine powers." Accordingly Mālyavān took birth as the son of Mahendrāditya. That infant was Vikramāditya who became a mighty emperor later. (Kathāsaritsāgara, Viṣamaśilalambaka, Taraṅga 1).

VIKUKṢI

A son of Ikṣvāku. It is said that Ikṣvāku was born from the spittle of Manu. It is stated in Devī Bhāgavata, Skandha 7, that after the death of Śaryāti, the Rākṣaṣas (giants) attacked Ayodhyā and the sons of the King having fled to different directions, Ikṣvāku continued the dynasty of Śaryāti in Ayodhyā. Hundred sons beginning with Vikukṣi, were born to Ikṣvāku. Of these hundred sons fifty were employed to rule over the regions of East and North and forty-eight, to rule over the regions in the south and the west. With the remaining two sons the King stayed in Ayodhyā, and carried on administration.

One day King Ikṣvāku resolved to conduct the great sacrifice of offering to the manes called Mahāpralayaśrāddha, for which preparations were speedily made. The hermits such as Vasiṣṭha and others arrived according to invitation. He sent his son Vikukṣi to the forest to bring the required amount of flesh for the sacrifice. Vikukṣi entered the forest and hunted hare, hog, deer etc., and collected the required quantity of flesh; but on the way home, he became tired of hunger. To appease his hunger he took a small hare from the collection cooked it and ate it. He took the balance to the King who was much pleased with his son and gave the animals to Vasiṣṭha the family priest for prokṣaṇa (sprinkling of holy water on the animals before sacrifice). But Vasiṣṭha got angry and said, "flesh which constitutes remains is not acceptable." The king understood the truth only then. He was filled with anger and distress. He expelled Vikukṣi from his country for this misdeed. Thus because he had eaten a Śaśa (hare) Vikukṣi got another name Śaśāda. Śaśāda not at all caring about the misfortune that befell him, went to the forest and lived on fruits and roots and worshipped Devī, with ardent devotion.

Ikṣvāku died. Śaśāda knew this and returned to Ayodhyā and assumed reign. He performed several sacrifices on the banks of river Sarayū. The famous Kakutstha was the son of this Vikukṣi. (Devī Bhāgavata, Skandha 7).

VIKUṆḌALA

A Vaiśya who obtained heaven by bathing during the month Māgha in the waters of Kālindī. This Vaiśya was a deplorable sinner. Still the men of Kāla (Yama) sent Vikuṇḍala to heaven without minding his sins. This story occurs in Padma Purāṇa, Ādi Khaṇḍa, Chapter 30, as follows:

In days of old there lived a Vaiśya named Hemakuṇḍala in the great kingdom of Niṣadha. He was a devotee and worshipper of *devas* and Brāhmaṇas. He carried on trade and agriculture and by plundering be amassed much wealth.

Hemakuṇḍala grew old. He thought about the frailty of life and spent a sixth part of this wealth for charitable purpose. For remission of the sins committed throughout the whole of his life, he gave alms as stipulated in the Purāṇas. After entrusting the family affairs to his son Śrīkuṇḍala and Vikuṇḍala, he went to the forests for penance.

His sons were young. They turned away from righteous ways and followed a path of pleasures and wickedness. They refused to pay and heed to the advice of their elders. Drinking and going to other women became their routine.

Within a short time they lost their wealth. They had nothing to eat. Their friends and favourites all discarded them. Being forsaken by every body, they engaged themselves in theft or robbery. They were afraid of the king and the people, and so they shifted to the forest. They lived by hunting. At this time the elder brother was caught by a tiger. The younger brother was bitten by a snake. Thus, on the same day, both sinners met with death. The messengers of Yama took both of them to the world of Yama. According to the order of King Dharma, Vikuṇḍala got heaven and Śrī Kuṇḍala got hell.

Vikuṇḍala who was glad at obtaining heaven asked the men of Yama on the way, on the way, why he was given heaven. They replied, "There was a Brahmin who was well versed in all branches of knowledge. He was the son of Harimitra. His hermitage was on the southern bank of Yamunā. Yourself and the Brahmin became friends in the forest. Because of that friendship you were enabled to take bath in two Māgha months in the holy waters of Kālindī which is capable of washing all the sins away. By the first Māgha bath you got remission of your sins. By the second Māgha-bath you become eligible for the attainment of heaven."

VINĀYAKACATURTHĪ

One of the important festivals of the Hindus. This is called the day of worship of Gaṇeśa. The Cataurthī (4th day) of the bright lunar fortnight in the month of Siṁha is the birth day of Gaṇapati. It is a famous festival in North India. They make the images of Gaṇapati, every year, and make offerings to them on this particular day.

It is believed, that he who sees the moon on Vināyaka Caturthī, will be subjected to dishonour and derision. This belief is based on the following story.

Gaṇapati is very fond of sweetmeat especially Kozhukaṭṭa (globlar solid sweetmeat, called Modaka). It is the custom in North India to worship Gaṇapati by offering these sweetmeats, even today, with all kinds of festivities. On one birthday Gaṇapati went from house to house and ate belly-ful of modakas and returned home on his conveyance, the rat. On the way the rat saw a snake and began to tremle with fear. Due to the shivering of its legs Gaṇapti gathered everything that fell out of his belly and stuffed them again in the stomach and joining the cut edges entwined the snake tightly round the stomach. Candra who was standing in the sky seeing all these things laughed with contempt. At this, Gaṇapati got wild and plucked his tusk and throwing it at the moon cursed him. "Let nobody look at you on the Gaṇapti-festival day." (Brahmavaivarta Purāṇa). This story is slightly different according to Gaṇeśa Purāṇa. That story is, that Śrī Parameśvara without the knowledge of his younger son Gaṇapati, on the 4th day of a bright lunar fortnight and the moon who smiled at it, was cursed.

VIPULA

A hermit who was born in the dynasty of Bhṛgu. There is a story showing how this hermit protected the wife of his teacher from Indra while he was the disciple of the hermit Devaśarmā, in Mahābhārata, Anuśāsana Parva, Chapter 40. The story is given below: Ruci, the wife of the hermit Devaśarmā, was extremely beautiful. Devaśarmā was aware of the fact that Indra had often looked at his wife with covetous eyes. He had to perform a sacrifice. But he feared that if he went away from the hermitage his wife would be carried away by Indra. At last he called his beloved disciple Vipula and revealed the secret to him. The teacher told his disciple that Indra was a libertine as well as a magician and that he would appear in various forms to entice Ruci, and asked him to protect Ruci even at the cost of his life. Then Devaśarmā left the hermitage for the sacrifice.

Vipula followed the wife of his teacher, wherever, she went. He feared that Indra might come even seen by anybody. So he decided to get inside Ruci by supernatural powers to Yoga. He made Ruci to sit in front of him and stare into his eyes and through the rays of her eyes he entered inside her.

Knowing that Devaśarmā had left the hermitage, Indra came in front of Ruci. By the power of Stambhana (suppressing the sue of faculties by mantra) Vipula made Ruci stand motionless staring into the face of Indra. She did not give any reply to the questions of Indra. At last Indra looked into Ruci with inward eyes and saw as in a mirror Vipula sitting inside her. With shame Indra left the place instantly.

When the teacher returned on completion of the sacrifice Vipula told him all that had taken place. The teacher was pleased and told his disciple that he might ask for any boon.

He got the boon to be a righteous man throughout his life and left the hermitage.

It was during this period that the marriage of Prabhāvatī, the sister of Ruci, took place. The marriage of Prabhāvatī with Citraratha, the king of Aṅga, was settled. A messenger from Aṅga informed Ruci about it. Then some flowers fell from sky near Ruci. She wore them and went to the marriage. Prabhāvatī wanted to have the same flowers. Vipula was sent to bring flowers of the same kind. As Vipula was returning with the flowers, he saw two men turning a wheel. Each of them claimed that he had turned more than the other, and quarrelled with each other. One of them pointing at Vipula, said that he who told would get what Vipula would undergo in hell. Vipula was worried at hearing this. He proceeded on his journey. He saw six men gambling. One of them pointed at Vipula an said "A false gamester would get what Vipula would get in hell." Being flurried by these two talks, Vipula ran to his teacher to understand its meaning. He went to Campāpurī and saw the teacher and asked him the meaning of what he had heard. The teacher told him, that the two who turned the wheel were day and night and the six who were engaged in gambling were the six Ṛtus (seasons) and that Ṛtus and day night are witnesses of every sinful act committed any time. Vipula became aware of his sin. While he was staying unside the wife of his teacher, his genital touched her genital and face touched face. He had not told the teacher this. But the teacher face. He had not told the teacher this. But the teacher said that it need not be considered a sin because the deed was done with no bad intention.

VĪRABHADRA

One of the guards of Śiva.

There are two different opinions in the Purāṇas, regarding the origin of Vīrabhadra. There is no doubt that his birth was due to the anger of Śiva. When Śiva knew that his wife Pārvatī jumped into the fire and died at the sacrifice of Dakṣa, he struck his matted hair on the ground and from that, Vīrabhadra and Bhadrakālī came into being. This is the version given in Devī Bhāgavata, Skandha 7. According to Mahābhārata, Śānti Parva, Chapter 284, Vīrabhadra was born from the mouth of Śiva. From each of the hairpores of Vīrabhadra, who was born from the mouth monster was born, all of whom, formed a group of ghosts called the Raumyas.

After the destruction of the sacrifice of Dakṣa, the fearful monster Vīrabhadra, began to exterminate the entire creation. Then Śiva appeared and pacified him and said "You shall become a planet in the sky called Aṅgaraksaka (Bodygaurd) or Maṅgala (well being). Everybody will worship you. Those who thus exalt you, will get health, wealth and long life." (Bhāgavata, Skandha 7; Vāyu Purāṇa, 101, 209; Padma Purāṇa, Srṣṭi Khaṇḍa, 24).

After the destruction of the sacrifice of Dakṣa

After the destruction of the sacrifice of Dakṣa, Vīrabhadra severed a portion of his radiance, and from that radiance, later Ādiśaṅkara (Śaṅkarācārya) was born. This story occurs in Bhaviśya Purāṇa, Pratisarga Parva.

Vīrabhadra was not only a follower of Śiva. He was a prominent general of the army. In the battle of the bring of Tripura and the Jalandhara fight, Vīrabhadra stood with Śiva and fought fiercely. (Padma Purāṇa, Pātāla Khaṇḍa and Uttara Khaṇḍa).

Vīrabhadra was the destroyer of the Asuras and the protector of the Devas. Once Kasyapa and all the other hermits and sages with him were burnt to ashes in the wild fire that occurred in the Śaukata mountain. Instantly Vīrabhadra swallowed that wild fire and by the power of incantation, he brought to life from the ashes all the Ṛṣis (hermits) who were burnt to death.

On another occasion a serpent swallowed all the gods. Vīrabhadra killed the snake and rescued all the Devas. Once an *asura* called Pañcameḍhra put into his mouth all the gods, all the hermits and Bāli and Sugrīva. Those who escaped from the danger stood agape being powerless to confront the Asura. At last Vīrabhadra attacked the Asura. That great and fierce battle lasted for years. At the end Vīrabhadra killed the Asura and rescued all.

Because Vīrabhadra had thus protected the Devas and the others on three occasion, Śiva became immensely pleased with him and him several boons. (Padma Purāṇa, Pātāla Khaṇḍa, 107).

VIRĀDHA

A fierce Rākṣasa (giant) whom Rāma and Lakṣmaṇa killed in the Daṇḍaka forest. Virādha was the rebirth of Tumburu, a Gandharva who had been cursed to become a Rākṣasa. The story about Śrī Rāma's liberating the Gandharva from the curse and sending him back to the world of Gandharvas, occurs in Vālmīki Rāmāyaṇa, Araṇya Kāṇḍa, Sargas 2 to 4 as follows.

In days of old, Tumburu, a Gandharva had been serving Kubera. Once Tumburu was asked Kubera to bring Rambhā. Tumburu failed in bringing Rambhā at the stipulated time. Kubera got angry and cursed Tumburu to become a Rākṣasa. Tumburu requested for liberation from the curse. Kubera granted his request and said " In Tretāyuga, Mahāviṣṇu will incarnate as Śrī Rāma, who with his sword will change your Rākṣasa form. You will regain your former from and will come back to the world of Gandharvas."

Accordingly Tumburu took birth as the sons of giant Jaya. This child born to Jaya by his wife Śatahradā, grew up and came to be known by the name Virādha. Two extraordinary long hands and the outward appearances of a giant aroused fear in every living creature. He lived in the forest Daṇḍaka. It was at this time that Śrī Rāma and Lakṣmaṇa came with Sītā, to live in this forest. As son as Virādha saw them he ran to them with a loud cry.

"With sunken eyes and swollen stomach, widened mouth and an enormous body, with a fierce appearance, of very great height an uncouth figure, body wet with fat, clad in the hide of a leopard, looking like Yama with open mouth, with three lions, two wolves four leopards, ten spotted deer and the head of a big taster with tusks smeared with fat, all these caught pierced in an iron trident, and shouting in a roaring sound", he ran to them and after taking Sītā, he began to run. Rāma and Lakṣmaṇa followed him. Virādha placed Sītā down and, taking Rāma and Lakṣmaṇa cut off each of his hands. But Virādha did not die. Rāma and Lakṣmaṇa decided Virādha did not die. Rāma and Lakṣmaṇa decided to bury him alive. Virādha recognized Śrī Rāma and told him his story. Instantly is demoniac form changed and he gained his original form of a Gandharva. Thus, Tumburu returned to the world of *devas.*

VĪRAṆĪ (VĪRIṆĪ)

A daughter of Brahmā. First, Brahmā created the Saptarṣis (the seven hermits) by his

mind. After this Rudra was born from the anger of Brahmā, Nārada from the lap of Brahma, Dakṣa from the thumb of Brahmā, Sanaka and the others from the mind of Brahmā, and the daughter Vīraṇi from the left thumb of Brahmā. Dakṣa married its Vīraṇī. Nārada took rebirth as the son of this couple.

Dakṣa married Vīraṇi at the behest of Brahmā. At first this beautiful woman gave birth to five thousand sons. Nārada misguided them. Dakṣa got angry at this. He cursed Nārada. Owing to that curse Nārada had to take birth again as the son of Dakṣa and Vīrani. (Devī Bhāgavata, Skandha 7).

VIRĀTA

The King of Matsya country. During the pseudonymity of the Pāṇḍavas this king sheltered them. At the end of the pseudonymity of one year, the Kauravas had stolen the cows of Virāta. In the fight which ensued Arjuna entered the battlefield with Utara, the son of King Virāta, and defeated the Kauravas and proclaimed that the life of pseudonymity was over. After that Abhimanyu married Uttarā the daughter of Virāta.

(i) This Virāta, the King of Matsya was born from a portion of the Marudgaṇas.

(ii) King Virāta had two sons named Uttara and Śaṅkha. It was with these sons that he attended the Svayaṁvara marriage of Draupadī.

(iii) In the regional conqest conducted by Sahadeva, before the Imperial consecration-sacrifice of the Pāṇḍavas, Virāṭa fought with him and was defeated.

(iv) King Virāṭa attended the Rājasūya (sacrifice of imperial consecration) of Yudisthira

(v) Virāṭa gave as a gift to Yudhisṭhira two thousand tuskers adorned with gold chains.

(vi) The name of the wife of King Virāṭa was Sudesṇā.

(vii) During the incognito-life of the Pāṇḍavas, King Virāṭa sheltered them in his palace. He took Yudhisṭhira as a court-favourite, Bhīmasena as the over-seer of his dining hall, Arjuna as the dancing master, Nakula as the head of the stables, and Sahadeva as the head of the cow-herds.

(viii) The first wife of King Virāṭa was Surathā, the princess of Kosala. A son named Śveta was born to Virāta by Surathā. After the death of Surathā, he married Sudesṇā the daughter of Sūta, King of Kekaya. To Sudesṇā two sons named Śaṅkha and Uttara and as the youngest, a daughter named Uttarā were born.

(ix) It is stated Mahābhārata, Virāṭa Parva, Dākṣiṇātyapāṭha, Chapter 26, that King Virāṭa had ten brothers.

(x) Virāṭa had two brothers named Śatānīka and Madirākṣa. Sūryadatta is another name of Śatānīka. He was the commander of the army of Virāṭa. Madirākṣa was also called Viśālākṣa.

(xi) At the time of the theft of the cows, King Virāṭa engaged in combat with Suśarmā.

(xii) Suśarmā caught hold of Virāṭa alive.

(xiii) Virāṭa was one of the seven prominent commanders of the army of Yudisṭhira.

(xiv) On the first day of the battle of Bhārata there was a combat between Virāṭa and Bhagadatta.

(xv) Virāṭa attacked Bhīsma.

(xvi) In the fight between Virāṭa and Droṇa, Śaṅkha was killed. With that Virāṭa ran away.
(xvii) There was a combat between Virāṭa and Aśvatthāmā.
(xviii) Virāṭa combatted with Jayadratha.
(xix) Virāṭa fought with Vinda and Anvinda.
(xx) In the fight with Śalya, Virāṭa fell down unconscious.
(xxi) In the battle which followed, Droṇācārya killed Virāṭa.
(xxii) Mention is made in Mahābhārata, Strī Parva, Chapter 26, Stanza 33, that the funeral ceremony of Virāṭa was conducted in a befitting manner and in Mahābhārata, Śānti Parva, Chapter 42, Stanza 4, that Yudhisṭhira performed offering to the Manes for him.
(xxiii) After death, Virāṭa entered beaven and joined the Marudgaṇas.
(xxiv) The synonms used in Mahābhārata for Virāṭa are, Matsya, Matsyapati, Matsyarāt, Matsyarāja etc.

VIROCANA

An *asura*. He was the son of Prahlāda and the father of Mahābali. Three sons Virocana, Kumbha and Nikumbha were born to Prahlāda by his wife Dhṛti. Virocana, though an *asura*, performed rites and rituals carefully. He was kind towards Brahmins. His son Bali became famous and got the name Mahābali.

(i) Once there was a controversy between Virocana and Sdhanvā.
(ii) During the time of emperor Pṛthu, when the *asuras* milked the earth Virocana stood as the calf.
(iii) Virocana is included among the ancient kings of prominence.
(iv) There is a story about the quest for knowledge about universal and individual souls, by Indra and Virocana, in Chāndogyopanisad, as given below.

Once the Devas and the *asuras* appraoched Prajāpati to learn about Brahman, the impersonal God. Prajāpati told them : "Ātman (soul) is the first tattva (Essential being) which is sunless, eternal, desireless and unimaginable in the earth." Having heard this philosophy about the soul, the Devas selected Indra, and the *asuras* selected Virocana and to know the details, they sent them to Prajāpati as his disciples.

Indra and Virocana stayed with Prajāpati for several years to know more about Ātman. But Prajāpati did not reveal to them the secret about Brahman. At last to test them Prajāpati said "Your reflection that you see in water or mirror is the Ātman (soul)."

Virocana, who mistook what Prajāpati said as truth immediately took his bath, put on costly dress and ornaments and stood near water and saw his reflection in water. After that, taking the reflection for soul, he spread this doctrine among his people. With this the *asuras* accepted body as soul. But the Devas did not recognize this philosophy. They accepted the doctrine that Ātman is that essence of Nature which is alien to body and mind and which is pure.

(v) There are two different statements about the death of Virocana in the Purāṇas.
(1) In the battle with Tārakāsura, Vircana was killed by Devendra.
(2) The Sun God was pleased with Virocana and had given him a crown. The sun that

death by some body. Because of this boon Virocana became arrogant. So Mahāviṣṇu took the form of a beautiful woman and enticed Vuirocana towards him and taking away the crown killed him.

Accroding to Nārada Purāṇa, Mahāviṣṇu took the form of a Brahmin and reached the palace of Virocana. There changing the righteous wife of Virocana into a mad woman he killed Virocana.

(vi) Virocana had two wives called Viśālākṣī and Devī. Two children, Bala and Ya odharā were born by them. The wife of the famous Tvaṣṭā was this Yaśodharā.

(vii) Virocana had five brothers named Kumbha, Nikumbha, Āyusmān, Śibi and Bākkskali and sister named Virocanā.

VIRŪPĀKṢA

A Rākṣasa (giant) who fought on the side of Rāvaṇa against Śrī Rāma and Lakṣmaṇa. It is mentioned in Uttara Rāmāyaṇa that this giant was born to Mālyavān by a Gandharva damsel called Sundarī. Seven sons named Vajramusṭi, Virūpāksa, Durmkha, Suptaghna, Yajñakośa, Matta and Unmatta and a daughter named Nalā were born to Mālyavān by Sundarī.

All these sons held prominent places in the army of Rāvaṇa. It is mentioned in Agni Purāṇa, Chapter 10, that in the battle between Rāma and Rāvaṇa, when Kumbakarṇa was killed, the army was commanded by Kumbha, Nikumbha, Makarākṣa, Mahodara, Mahāpārśva, Matta, Unmatta, Praghasa, Bhāsakarṇa, Virūpāksa, Devāntaka, Narāntaka, Triśiras and Atikāya.

When Sugrīva devastated the army of Rāvaṇa and caused havoc among the giants, Virūpāksa, who was an archer got on an elephant and entered the battlefield. He confronted Sugrīva first. He thwarted the stone flung at him by Sugrīva, and struck him. For a time Sugrīva found it difficult to withstand him. But in the battle whcih followed, Sugrīva, and struck Virūpāksa down and killed him.

VIṢṆAPŪ

A hermit who was the son of hermit Viśvaka. This Viśṇapū was once lost and was found again by the help of the Aśvins. This story is given in Ṛgveda, Maṇḍala 1, Anuvāka 17, Sūkta 116.

VIṢṆU

Brahmā, Viṣṇu and Maheśvara are the Lords of creation, ustenance and extermination of this perishable universe. These trimūrtis (three figures) also are perishable. It is said, that one day of Brahmā will constitute thousand four-fold (catur) Yugas and that during the life of Brahmā, fourteen Indras will fall down from heaven and die. This is a Brahmā age. The ages of two Brahmās constitute the age of one Viṣṇu. At the end of the age Viṣṇu also will perish. The age of Śiva is double the age of Viṣṇu. Śiva also will perish at the end of his age. (Devī Bhāgavata, Skandha 5).

When everything perishes there comes the deluge (the great flood). After that, for one hundred and twenty Brahmā years the universe will be desolate and void. In that deep eternal silence, Viṣṇu will be seen sleeping on a banyan leaf on the surface of water. That is the

beginning of the next great age. In this stage, Bālamukṇda is the name of Mahāviṣṇu. As he remains on Nāra or water he will be called Nārāyaṇa also.

The name Viṣṇu means he who possesses the habit of Vyāpana (To pervade). While Viṣṇu, who has the power to spread his control over everything in whatever condition, lies on the banyan-leaf. From his navel, a lotus-stalk grows up, and on the top of the stalk, in the lotus flower, Brahmā comes into being. Brahmā does penance before Viṣṇu and extols him. Mahāviṣṇu confers on Brahmā the power of creation of the subjects. That Brahmā perishes alongwith the deluge and in his place another Brahmā is born. Thus in the life-time of Viṣṇu two Brahmās come into being and perish.

In days of yore, when Viṣṇu was lying on the banyan leaf as Bāla Mukunda, he began to think "Who am I? Who created me? Why? What have I to perform?"—and soon an ethereal voice was heard, "I am everything. Except me, there is nothing eternal." From behind the voice Mahādevī appeared, and said Look Viṣṇu. What is there to wonder at? Whenever the universe is subject to creation, stenance and extermination, you have taken origin by the glory of the Almighty. The Almighty or the omnipotence is beyond attributes. But we are all subjected to attributes. Your foremost attribute is Sattva (goodnes - purity) Brahmā whose main attribute is the attribute of rajas (activity - passions), will originate from your navel. From the middle of the brows of that Brahmā, Śiva will be born, whose main attribute is Tamas (inertia darkness). Brahmā, by the power of Tapas (penance) will acquire the power of creation and build the world. You will be the sustainer of that world. Śiva will destroy the same world. I am Devī Māya (Illusion personified as the wife of Brahman), the great power depending on you for the purpose of creation." After hearing these words of Devī, Viṣṇu went into meditation and deep sleep of contemplation.

The avatāras of Mahāviṣṇu are numerous. Thousands and thousands of incarnations originate from Mahāviṣṇu as streams flow from a lake which overflows at all times. Hermits, Manus, Devas, Sons of Manus, Prajāpatis, all these are marks and portions of Mahāviṣṇu. (Vālmīki Rāmāyaṇa, Bāla Kāṇḍa, Sarga 15, Agni Purāṇa, Chapter 5; Vālmīki Rāmāyaṇa, Kiskindhā Kāṇḍa, Sarga 40; Mahābhārata, Vana Parva, Chapter 83; Devī Bhāgavata, Skandha 1; M.B. Śānti Parva, Chapter 121; Agni Purāṇa, Chapter 12; Bhāgavata, Skandha 10; Bhākgavata, Skandha 5; Mahābhārata, Vana Parva, Chapter 272; Vana Parva, Chapter 149; Śānti Parva, Chapter 339).

Vaikuṇṭha is the dwelling place of Mahāviṣṇu. Mahālakṣmī is the prominent wife. It is seen in Devī Bhāgavata, Skandha 9, that besides Lakṣmīdevī, Gaṅgā Devī and Sarasvatī also were the wives of Viṣṇu. Lakṣmīdevī has taken several incarnations. Once she took birth from Khyāti, the wife of hermit Bhrgu. At this birth Dhātā and Vidhātā were her brothers. One antoher occasion, she arose from a lotus-flower which grew up from the sea of Milk.

There is none to be mentioned as the legitimate son of Mahāviṣṇu. But Brahmā is the first that cold be imagined as the son of Viṣṇu. Besides, Mahāviṣṇu once created a bright son, by his mind. That son was named Virajas. Śāstra is another son of Mahāviṣṇu. Śiva became amorous with Mahinī (fascinating woman)—the form which Mahāviṣṇu took at the time of the churning of the Sea of Milk. They led a short family life as a result of which the son Śāstā was born.

Mahāviṣṇu had cursed and had been cursed on many an occasion. The most important of them are given below:

(i) Once Mahāviṣṇu looked into the face of Mahālakṣmī and lagughed for no reason. Thinking that Mahāviṣṇu had been making fun of her, she cursed him saying "Let your head be severed from the body."

At this period an Asura named Hayagrīva had done penance for a thousand years and obtained several boons. One boon was the at he should be killed only by a man with the head of a horse. Hayagrīva attacked the *devas* (gods). Though the gods fought with Hayagrīva for many thousands of years they could not kill him. Even Viṣṇu, admitted defeat. Using the bow as a prop to his chin he stood thinking, for years. In the meanwhile white ants began to eat the string of the bow. When the string was broken, the bow straightened with a sudden jerk and the head of Mahāviṣṇu was severed from the trunk and was thrown away. Viśvakarmā cut off the head of a horse and joined it to the trunk of Viṣṇu, who instantly rose up and killed Hayagrīva. Thus satisfying the need of the gods and among the curse of Lakṣmī come true, Viṣṇu regained his original form and returned to Vaikuṇṭha. (Devī Bhāgavat, Skandha 1).

(ii) The Asuras who were defeated in the war with Devas, approached Pulomā, the mother of their teacher-priest Śukra, and sought protection. Pulomā, was the wife of hermit Bhṛgu. She began to do penance for the destruction of *devas.* Knowing this Viṣṇu aimed his weapon, the Discus, at her and killed her. Bhṛgu got angry and cursed Viṣṇu to take birth as a man and suffer the grief of separation from his wife for many years. This curse was the first cause of the incarnation of Śrī Rāma.

(iii) Once the handsome King Revanta, mounted on the horse Uccaiśśravas and came to Vaikuṇṭha. Looking at the handsome youth, Lakṣmī stood for a while enchanted by Revanta and his horse. Mahāviṣṇu was displeased at this, and cursed her to take birth on the earth as a mare. Accordingly she was born as a mare and when the duration of the curse was over returned to Vaikuṇṭha.

Wars are very few in the Purāṇas in which Viṣṇu has not participated directly or indirectly. As almost all of them have been dealt with in various places in this book, they are not given here. Only a few of the prominent among them are mentioned here.

(i) Madhu and Kaitabha are two *asuras* born from the ear-wax of Mahāviṣṇu. They tried to attack Brahmā and Viṣṇu killed them.

(ii) Andaka was a notorious asura. He was the minister of Mahisāsura. When war broke out between *asuras* and Devas, Andhaka caused havoc among the *devas.* At last in the fight with Viṣṇu Andhaka was killed. (Devī Bhāgavata, Skandha 5).

(iii) For the story of how Viṣṇu cut into two the asura Rāhu, see under Amṛtam.

(iv) The story of Viṣṇu and Brahmā making a competitive journey to find out the crest and foot of Śiva, is given with slight variations in most of the Purāṇas.

(v) *For the story of how Viṣṇu confronted the asuras Nemi, Sumālī and Mālyavān* see under each of those words.

(vi) The following are the prominent ornaments and weapons of Viṣṇu.

(i) *Śrivatsa.* This is a mark on the chest. It is said that this is the mark imprinted by the angry Bhṛgu who kicked on the chest of Mahāviṣṇu.

(ii) *Pāñcajanya.* This is a white conch. Even by the touch of this conch man becomes wise.

(iii) Vajranābha is another name of this weapon. Viṣṇu uses this weapon to deal with fierce enemies. This is wheel with a hole in the centre and thousand arms going out from the centre. The outer edge is sharp. This Sudarśana Cakra is operated by putting it on the first finger and turning it round, and releasing it at the enemy. Though it is terrible for the wicked and unjust, it forebodes good to good people and so it is Sudarśana (good to look at).

(iv) *Kaumodakī.* This is the club. The syllable "Ku" means the earth. Kumodaka means he who delights the earth. He who makes the earth delightful is Viṣṇu. As the club is the property of Kumodaka (Viṣṇu) it is called Kaumodakī.

(v) *Kaustubha.* This is the jewel of Mahāviṣṇu. (Ku = the Earth. Stubhāti = Pervades (spreads). Kustubha = ocean. Kaustubha - obtained from the sea. This jewel obtained from the sea of milk at the time of its churning, is worn by Mahāviṣṇu on his neck. This is a red Jacinth.

(vi) *Nandaka.* This is the sword of Viṣṇu. It is stated in Mahābhārata, Śānti Parva, Chapter 166, that this sword was obtained from Indra.

(vii) *Śāraṅg.* This is the name of the bow of Viṣṇu. This is called Vaisṇavacāpa (the bow of Viṣṇu) also. A description is given in Vālmīkī Rāmāyaṇa, Bālakāṇḍa, Sarga 25, as to how this bow was obtained. It is as follows :

Once the Devas made Viṣṇu and Śiva quarrel with each other, to test their might. The fight between the two began. Viśvakarmā gave each of them a bow. The bow of Viṣṇu was called Vaisṇavacāpa; the bow of Śiva was called Śaivacāpa. This Vaisṇavacāpa is Śārṅga. Due to the power of Śārṅga, Śiva was defeated in the fight. Getting angry Śiva gave is bow to the King Devarāta of Videha. It was this bow that Śrī Rāma broke at the time of the Svayaṁvara marriage of Sītā. After the fight , Viṣṇu gave his bow to Ṛcīka. That bow changed hands from Ṛcīka to Jamadagni and from him to Paraśurāma, who presented this bow to Śrī Rāma on his return after the marriage with Sītā.

(viii) *Vaijayantī.* This is the necklace of Viṣṇu. This necklace, made of five jewels stuck together, is known by the name Vanamālā, also. Viṣṇu has a charioteer named Dāruka and four horses named Śaibya, Sugrīva Meghapuspa and Valāhaka. Garuḍa is the conveyance of Viṣṇu. He hlds conch, discus, club and lotus in each of is four hands. It is said that the discus was made by Viśvakarmā with the dust of the Sun. In Viṣṇu Purāṇa particular mention is made about the ornaments of Viṣṇu.

The names of Viṣṇu given in Amarakośa and their meanings are given below:

(1) Viṣṇu. He who is spread everywhere.

(2) Nārāyaṇa. (i) He who lies on water. (nāram = water). (ii) He who enters the human society in incarnations. (iii) He who enters the human society (Nāra) as Jīvātma (individual soul).

(3) Kṛṣṇa. (1) of dark complexion. (2) He who does Karṣṇa (pulling or dragging) on the agha (sin) of jagat (world).

(4) Vaikuṇṭha. (1) The son of Vikuṇṭhā. There is an incarnation as such. (2) At the time

of creation twenty-three Tattvas (essences-elements) did not join with one another. So Viṣṇu joined earth to water, ether to air and air to fire; This their individual existence was made Vikuṇṭha-prevented. By achieving this he became Vaikuṇṭha. (3) Vikuṇṭha means wisdom (knowledge). So Vaikuṇṭha is he who has acquired knowledge. (4) Vaikuṇṭha means holy basil (a herb). So Vaikuṇṭha is he who wears rosary of holy basil. (5) Kuṇṭha means Māyā—Illusion. So Vaikuṇṭha is Māyā. Maya or he who is blended with Illusion. (the female creative energy).

(5) Visṭaraśravas. (1) Visṭara—tree—banyan tree. He who is universally known as banyan tree. (2) Visṭara—a bundle of darbha grass. (Poa grass). He whose earlobe is like this. (3) Visṭara = is spread—He whose fame is spread everywhere.

(6) Dāmodara. (1) Stomach is tied by a rope. (2) Dāma—names of the worlds. He who bears all the worlds in his stomach. (3) He whose habit is dama or self-restraint, is Dāmodara.

(7) Hṛsīkeśa—(1) The Īśa-lord of hṛsīkas—organs of senses. (2) He who makes the world hṛsta—delighted—bristling with his Keśas—hairs.

(8) Keśava (Ka-Brahmā. Īśa-Śiva). (1) The Lord of Brahmā and Śiva. (2) He who has killed Keśī. (3) He who has three Keśas (heads) i.e. Brahmā-Viṣṇu-Īśa.

(9) Mādhava. (1) Dhava-husband of Mā-Lakṣmī. (2) He who is born of the dynasty of Madhu. (3) He who has killed Madhu.

(10) Svabhū. He who comes into existence by himself.k

(11) Daityāri the enemy of Daityas (the asuras, demons).

(12) Puṇḍarīkāksa. (1) With aksis-(eyes) like puṇḍarīkia-(lotus). (2) He who dwells in the lotus, that is the heart of devotees.

(13) Govinda. (1) He who lifted up the earth assuming the form of a hog. (2) He who protects the heaven. (3) He who redeemed the Vedas.

(14) Garuḍadhvaja. He whose ensign is Garuḍa (Eagle).

(15) Pītāmbara. He who wears yellow silk.

(16) Acyuta. He whose position has no displacement.

(17) Śārṅgī. He who the bow called Śārṅga.

(18) Visvaksena. He whose army spreads.

(19) Janārdana. (1) He who destroys janana-birth (birth and death). (2) He who had destroyed the *asuras* called Janas.

(20) Upendra. He who had become the younger brother of Indra by taking birth as Vāmana.

(21) Indrāvaraja. Younger brother of Indra.

(22) Cakrapāṇi. He who has cakra—the weapon Discus—in his hand.

(23) Caturbhuja. He who has four hands.

(24) Padmanābha. He who has lotus in is navel.

(25) Madhuripu. The enemy of the *asura* named Madhu.

(26) Vāsudeva. (1) The son of Vasudeva. (2) He who dwells in all living beings as individual soul.

(27) Trivikrama. He who has measured the three worlds in three steps. (In his avatāra as Vāmana).

(28) Devakīnandana. The son of Devakī.
(29) Śauri. Born in the dynasty of Śūrasena.
(30) Śrīpati. The husband of Lakṣmī.
(31) Purusottama. The noblest of men.
(32) Vanamālī. He who wears the necklace which reaches up to the leg and is called Vanamālā.
(33) Balidhvaṁsī. He who had killed the asura called Bali.
(34) Kaṁsārāti. The arāti - (enemy) of Kansa.
(35) Adhoksaja. He who is not discernible to the organs of senses.
(36) Viśvambhara. He who rules over the Viśva (world).
(37) Kaiṭabhajit. He who became victorious over Kaiṭabha.
(38) Vidhu. Expert in all things.
(39) Śrīvatsalāñcchana. He who has the mark or scar of Śrīvatsa on his chest.
(40) Purāṇapuruṣa. The earliest man.
(41) Yajñapursa. He who is remembered in yāgas---sacrifices.
(42) Narakāntaka. He who had killed Naraka.
(43) Jalaśāyī. He who lies in water.
(44) Viśvarūpa. One who has the cosmic form.
(45) Mukunda. He who gives salvation.
(46) Muramardana. He who had suppressed Mura.

(Thousand names of Viṣṇu). The list of thousand names of Viṣṇu, is present in Padma Purāṇa, Utarakhaṇḍa, Chapter 72. In Mahābhārata, Anuśāsana Parva, Chapter 149, also all the thousand names are given. Variations are seen in these two lists.

Mention about Mahāviṣṇu occurs in several places in Ṛgveda. But more prominence is given to Indra. Though Viṣṇu is exalted in five Ṛgveda mantras (incarnations), when compared with other gods, Viṣṇu is only a lesser god. The story of Trivikrama is hinted in Ṛgveda. But there is no mention about the incarnation of Vāmana or Mahābali. Ṛgveda gives Mahāviṣṇu only the position of a younger brother of Indra. That is why the author of Amarakośa has given Viṣṇu synonyms such as Upendra, Indrāvaraja etc.

Mahāviṣṇu was one of those who came to see at the curse of hermit Bhṛgu.

Mahāviṣṇu gave Subrahmaṇya as attendants two Vidyādharas named Vardhana and Nandana.

Mahāviṣṇu gave Subrahmaṇya the necklace Vaijayantī.

It is stated in Mahābhārata. Sabhā Parva, Chapter 11, Stanza 25, that Mahāviṣṇu stays in the assembly of Brahmā.

Mahāviṣṇu showed grace to Uparicara vasu.

Mahāviṣṇu once took birth as the son of Aditi. From that day onwards he got the name Āditya also. (For details see under Aditi). For further details regarding Mahāviṣṇu.

VISṆUDĀSA

A Vaiṣṇavite devotee who lived in ancient days. The story of this devotee who defeated his king Cola in devotion to Viṣṇu, is given in Padma Purāṇa, Uttara Khaṇḍa, Chapter 110.

The story is as follows. In days of old there was a king named Cola in Kāñcīpura. It was because of his reign that the country got the name Cola. He had performed several sacrifices. On the banks of the river Tāmraparṇī, stood his golden Yūpas (pegs on which sacrificial animals were tied) that the place looked like Caitraratha.

Once the king went to the temple and worshipped Viṣṇu by offering flowers of gold and jewels such as chalcedony and prostrated before Viṣṇu and rose up. At that time a Brahmin named Viṣṇudāsa from his own city came there to worship, with holy basil and water as offerings. He worshipped with the leaves and flower-bunches of holy basil. Because of his worship by holy basil, the king's worship by jewels, was dimmed. The emperor got angry and said, "Viṣṇudāsa, you are a poor man who does not know how to worship Viṣṇu. What merit has your worship of holy basil after mine of jewels?" Both began to contest on this point. At last the king said "Let us see who between us will get oneness with Viṣṇu first, you or I".

After saying this the king went to his palace. He appointed Mudgala the high priest and began to perform a sacrifice to Viṣṇu. The sacrifice was going on with pomp and festivities. Viṣṇudāsa also was immersed in devotion to Viṣṇu to the best of his abilities.

Once Viṣṇudāsa, after his usual prayer and meditation prepared rice-food. But somebody took away the cooked rice seen by Visundāsa. Fearing that he would miss the time evening prayer, he did not think of cooking food again. Next day also he cooked food and went for evening prayer. On the day also the rice was stolen. This continued. One day after cooking the food, Viṣṇudāsa waited close by in a hidden corner. He saw a low-caste man who was a mere skeleton because of famine, stealing the cooked rice and feeling pity on him he said, "Stop, stop. How can you eat it without any oily thing? See, take this ghee also." Saying so he drew near. The out-caste was terrified at this and ran away. On the way he stumbled and fell. Viṣṇudāsa ran to the spot and fanned him his cloth. When he rose up the figure in the place of the low-caste was that of the real Śri Nārāyaṇa with conch, discus and club held in his hands. Because of devotion Viṣṇudāsa stood benumbed. While the King Cola and the people were looking on, Viṣṇudāsa got into the divine Vimāna and went to the world of Viṣṇu.

VIṢṆUDATTA

Son of the Brahmin named Vasudatta. The story of Viṣṇudatta is quoted to prove that bad omens at the beginning of a journey is a warning that the journey would not be fruitful and that it would be rather dangerous.

When Viṣṇudatta became sixteen years old he decided to go to the city of Valabhī for his education. Seven Brahmin boys of his age gathered together and joined him. Deciding not to separate from each other, they started for Valabhī, without the knowledge of their parents. When they proceeded a little further they saw a bad omen. Visṇdatta stood decided, but the others pressed him on and they continued their journey. Next day bey evening they reached a village of forest ribes. After walking through the village they reached the house of a woman. They got her permission to stay there for the night. They all lay in a corner. Immediately all slept. Viṣṇudatta alone lay awake. When the night advanced, a man entered the house. The woman and the man talked for a while and carried on sexual sports, and they lay together and slept. A light was burning in the room. Viṣṇudatta saw everything through the cleavage of the

shutters, and thought. "I am sorry that we have come to this house. He is not her husband. Sure! She is a harlot." As he was thinking thus, foot-steps were heard in the courtyard. A young man fixed his servants in their places. Then he entered the house and saw Viṣṇudatta and his friends. The new-comer was also a forest-man. He had a sword in his hand. He was the owner of the house. Visṇdatta said that they were travellers. When he heard it, without saying anything he got inside and saw his wife sleeping with her lover. With the sword in his hand, he cut off the head of the lover. He did not kill the woman, who did not know that her lover was killed. The forester laid the sword down and lay in the same bad and slept. The light was burning.

After a while the woman woke up, and saw her husband who had cut her lover into two. She stood up quickly and took the trunk of her lover and placed it on her shoulder and taking the head in one hand, went out and hid them in the pile of ashes. Then she returned and lay down. Viṣṇudatta had followed her stealthily and seen what she had done. He also returned and sat in the midst of his friends. She rose up and took the sword of her husband and killed him with it. Then coming out she cried aloud. "Oh dear! These travellers have killed my husband." The servants woke up and came to the house and saw master lying dead. They tried to attack Viṣṇudatta and his friends. Viṣṇudatta told them everything that he had seen, and showed them the head and the trunk of her lover, hidden in the ashes. When they saw this they understood everything. They tried the woman. At last she admitted the crime. They expelled her and drove her away. After this the travellers returned to their homes.

VIṢṆUPŪJĀ

(From of worshipping Viṣṇu). There are conventions regarding the form of worship of Viṣṇu and his satellite gods. The general form of that worship is given below:

Lakṣmī, Gaṅgā, Dhatā, Vidhātā, Yamunā, Navanidhis (nine treasures), Vāstupuruṣa, Śakti, Kūrma (turtle) Ananta (serpent) and Pṛtivī (Earth) are the satellites of Viṣṇu. First you must bow before Acyuta, (Viṣṇu) with all his satellites. Then worship Dharma (Virtue) Wisdom, self-renunciation, Supernatural power and Lawlessness, Ignorance, Want of Self-renunciation and want of supernatural powers, and then Bulb, Stalk, Lotus, Filament and pericarp of the three attributes, Sattva (purity) Rajas (passion) and Tamas (darkness). After this the three Maṇdalas (regions) of Arka (the Sun) Soma (the Moon) and Vahni (fire). After this the nine powers should be worshipped. Vimalā, Utkarsiṇī, Jñāna, Kriyā, Yoga, Prahva, Satya, Kānti and Īśa are the nine powers. In the same way, Durgā, Sarasvatī, Gaṇapati and Ksetrapāla also should be worshipped. As the next step heart, head, lock of hair, armour, eyes and the weapons should be worshipped. Then worship the conch, the Discus the club, the lotus, the mark Śrīvatsa, the Kaustubha, the Vanamālā, the Earth, Guru and Garuḍa. With prayer and oblations offered offere to Indra, Agni Yama, Nirṛti, Varuṇa, Vāyu, Kubera, Īśa, Ananta and Brahmā, who are the guardians of the ten directions and the weapons and conveyance and Kumuda and the others (the four mountains standing near the Mahā Meru) and Visvaksena (Viṣṇu) Viṣṇupūjā will be finished. By performing this worship of Viṣṇu and his satellites, one could attain all one's wishes. (Agni Purāṇa, Chapter 21).

VIṢṆUVRATA

A Vrata (fast or vow) taken thinking of Viṣṇu in mind. By taking this vow, one could get what one desires for.

Worship Viṣṇu, after bathing his image on the first day of the vow of four day, beginning with the second day of the bright lunar fortnight in the month of Pausa, with mustard; on the next day with gingelly seeds; on the third day with Orris root and on the fourth day with all the medicinal herbs. 'All the medicinal herbs', means medicine such as Māñcī, Oris root, Costs, Bitumen (stone juice), Saffron, Curcuma, bulb of Kaccūri, Flower of Michelia Champaca and bulb of Cyperus grass. After bathing the image as given above, Viṣṇu must be exalted on the first day by the name Kṛṣṇa, on the second day by the name Acyuta, on the third day, by the named Ananta and on the fourth day, by the name Hṛsīkeśa. The worship should be performed by offering flower, on the feet on the first day, on the navel on the second day, on the eyes on the third day and on the head on the fourth day, and Candra should be given oblations and exalted by names such as Śaśī on the first day, Candra on the second day, Śaśāṅka on the third day and Indu on the fourth day. It is ordained in Chapter 177, of Agni Purāṇa, that the worship of Viṣṇuvrata should be conducted in this way. This is a form of worship observed by kings, women and Devas (gods).

VIŚVAKARMĀ

The architect of the Devas.

Viśvakarmā is the son of Prabhāsa, the eighth of the Eight Vasus. Varastrī, the sister of Bṛhaspati, a celibate woman who had attained Yogasiddhi (union with the Universal Soul) and travelled all over the world was the wife of Prabhāsa. Prajāpati Viśvakarmā was born to Prabhāsa by Varastrī. This Viśvakarmā was the inventor of inumerable kinds of handicrafts, the architect of the gods, maker of all kinds of ornaments, and the most famous sculptor. He was the maker of all the aerial chariots of the Devas. (Viṣṇu Purāṇa, Aṁśa 1, Chapter 15).

Though mention is made about many children of Viśvakarmā in various Purāṇas, five sons and four daughters are mostly spoken of. When Mahāviṣṇu took the incarnation of Śrī Rāma for a stipulated purpose, the *devas* took birth as monkeys in forests, to help Mahāviṣṇu. Mention is made in Vālmīki Rāmāyaṇa, Bāla Kāṇḍa, Sarga 18, that Nala a very big monkey was begotten by Viśvakarmā.

The other four son of Viśvakarmā are mentioned in Viṣṇu Purāṇa, Aṁśa 1, Chapter 15. Four sons named Ajaikapāt, Ahirbudhnya, Tvaṣṭā and Rudra were born to Viśvakarmā. The great hermit and sage Viśavarūpa was the son of Tvaṣṭā. Hara, Bahurūpa, Tryambaka Aparājita, Vṛsākapi, Śambhu, Kapardī, Raivata, Mṛgavyādha, Śarva, and Kapālī are the eleven Rudras. They are the Īśvaras (gods) of the three worlds. It is said that in this way there are hundred Rudras with shining radiance.

The daughters of Viśvakarmā:—The four prominent daughters are Saṁjñā, Surūpā and Barhismatī. The Sun married Saṁjñā. Sun got three children, Manu and Yamī by Saṁjñā. (Viṣṇu Purāṇa, Aṁśa 3, Chapter 2). Priyavrata, the brother of Uttānapāda, married Surūpa and Barhismatī. Of these the first gave birth to ten sons named Agnīdhara, Idhmajihva, Yajñabāhu, Mahāvīra, Rukmaśukra, Ghṛtapṛṣṭha, Savana, Medhātithi, Vītihotra and Kavi and last of all a

daughter named Ūrjjasvatī. Of these Kavi, Savana and Mahāvīra became abstemious and well-versed in Brahmavidyā (theosophy). By the other wife three other sons Uttama, Tāmasa and Raivata were born of Priyavrata. These grew up to be famous and gradually became lords of Manvantaras. This Priyavrata lived with his sons and ruled over the country for eleven Arbuda ages (Arbuda = ten crores). In spite of his old age, his faclities or his body did not become weak. (Devī Bhāgavata, Skandha 8).

Citrāṅgadā was the fourth daughter of Viśvakarmā. Ghṛtācī was her mother. The young and beautiful Citrāṅgadā one day went to bathe in the river in the Naimiṣa forest. When she got into the water the prince Suratha, the son of King Sudeva came there. Their eyes met. Both fell in love with each other. In spite of the advice of her maids she succumbed to the desire of the King. Knowing this her angry father Viśvakarmā came to her and said, "Since you have deviated from the path of righteousness and abandoned your soul to a libertine you will not have marriage, and hence you will not enjoy the pleasures of having a husband or child." As soon as she was cursed, the river Sarasvatī carried the prince Suratha thirteen yojanas down alongwith her current. Becuse the King was washed away by the current Citrāṅgadā fell down unconscious. The maids sprinkled the water from the river Sarasvatī on her face. Still she lay there as dead. Thinking that she was dead, her maids went in different ways to fetch firewood and fire. When the maids were gone, she came to herself and looked on all sides. Seeing none of her maids in the vicinity, she felt miserable and jumped into the river Sarasvatī, and the current carried her down and pushed her into the great river Gomatī. Being aware of her future, the great river Gomatī pushed her down and placed her in a big forest where lions, leopards, tigers etc. lived in plenty.

A Guhyaka (a section of Yaksas) who was going through the sky, saw Citrāṅgadā in the forest, and in reply to his enquiry she told her story to him. Guhyaka blessed her and advised her to go to the temple close by and to worship Śrīkaṇṭheśvara, so that every thing might end well. Accordingly Citrāṅgadā reached Śrīkaṇtheśvarak on the south of Kālindī, bathed in the Yamunā at noon and went to the temple and bowed before Śrīkaṇṭha Maheśvara.

At that time the hermit Ṛtadhvaja, well-versed in Sāmaveda came there to bathe. The hermit called Citrāṅgadā and enqired about her. She told the hermit all that had happened to her. Hearing her story, the hermit became angry and cursed Viśvakarmā. "Let that Viśvakarmā who has behaved so cruelly towards his own daughter become a monkey." Then he called Citrāṅgadā and said to her. "Good girl, go to the holy place called Saptagodāvara and worship Hāṭakeśvara Mahādeva. Devavatī, the daghter of the *asura* Kandāramālī the hermit woman Damayantī, the daughter of Āñjana, a Guhyaka,l and Vedavatī the daughter of Prajanya would come there. At the time when these three young women meet together at Hāṭakeśvara, you will unite with your husband." Being overjoyed at the words of the hermit, Citrāṅgadā went to Saptagodāvara, lived there and worshipped Śiva. Ṛtadhvaja went on his way.

Viśvakarmā, transformed into a huge monkey, was causing havoc and devastation in the forest. Once the five years old son of Ṛtadhvaja, called Jābālī had gone to bathe in the river. The Viśvakarmā monkey chased this boy and caught him and taking him to the top of a Banyan tree, placed him close to the branches and tied him fast with creepers. After this the monkey went to Mahāmeru. As the second adventure, the monkey separated Damayantī from

her father Añjana, as Guhyaka. Damayantī was born to Añjana by the celestial maid Pramlocā. Hermit Nudgala had once prophesied that this Damayantī would become the prominent wife of a king. The delighted Deamayantī was once about to get into the water of the holy bath Hiraṇvatī, with her maids when the Viśvakarmā-monkey ran to the spot and the terrified Damayantī jumped into the river and was carried down by the current. She floated down and got into a forest. It was in this forest that Jābāli was tied to the banyan branches. Damayantī saw Jābāli. Each said to the other about the cruel deeds of the monkey. After that according to the advice of Jābāli, Damayantī went to the temple of Śrīkaṇṭheśvara on the basin of the river Yamunā. After worshipping Śrīkaṇṭheśvara, she wrote on the wall of the temple, a poem about the misfortunes of herself and Jābāli and stayed in that place engaged in worshipping god.

The next confrontation of the monkey was with Vedavatī the daughter of Parjanaya. Vedadvatī was born to Parjanya by a celestial woman Ghṛtācī. Once while Vedavatī was playing in the forest, the monkey saw her. He addressed her Devavatī, intentionally mispronouncing her name. She replied, "You monkey. I am not Devavatī, I am Vadavatī." Instantly the monkey ran to her. Vedavatī quickly climbed on a hibiscus tree. The monkey kicked at the tree and broke it. Vedavatī held fast to a strong branch of the tree. The monkey took the branch and threw it on to the sea. Every movable and immovable thing in the world thought a tree was falling down from the sky. Seeing Vedavatī falling down, a Gandharva said, "Oh dear, Brahmā himself had said once that his damsel would become the chief wife of Indradyumna, the famous hero, the son of Manu the great King who has completed thousand *yāgas* (sacrifice)."

Hearing the words of the Gandharva, Indradyumna the son of Manu, broke that branch into thousand pieces by his arrows. Though the branch was destroyed, Indradyumna could not find where Vedavatī had fallen. She floated into a part of the forest. All alone she walked on and on and reached the temple of Śrīkaṇṭheśvara, on the bank of Yamunā. Damayantī who had reached the temple earlier and Vedavatī met each other and talked about their experiences. Thus, due to the wickedness of the Viśvakarmā-monkey Jābāli the son of Ṛtadhvaja came to be tied, on to the banyan tree and Damayantī and Vedavatī to be staying helpless in the temple of Śrīkaṇṭheśvara.

At this time the hermit Gālava reached the temple of Śrīkaṇṭheśvara. He saw Damayantī and Vedavatī and felt pity on them. Next day Gālava started for Saptagodāvara to take a bath in Kārttika. Damayantī and Vedavatī followed the hermit. They reached Saptagodāvara and dipped in Puskara bath. Under water they saw several Virigin fishes gathered round a whale begging him for love. The whale was saying harsh words to them rejecting their request. The fish virgins again told the whale. "Don't you see the hermit Gālava going about with two beautiful damsels. If this righteous hermit does not fear slander, why should you, who live under water fear it?" The whale replied. "Gālava doesn't fear people because he is daring and blind with love." Hearing these words of the fishes, Gālava became ashamed of himself. So without coming up he stayed under water. The two girls finished bath and got on the bank, and waited for Gālava. Viśvakarmā's daughter Citrāṅgadā, who had reached the place earlier, met the two girls. They told each other their stories. "As Ṛtadhvaja had prophesied, Damayantī the daughter of Añjana and Vedavatī the daughter of Parjanya have arrived." Thought Citrāṅgadā, "If Devavatī the daughter of the Asura Kandāramālī, also is come, I could unite with my husband Suratha." Citrāṅgadā became glad. At this time Devavatī, the daughter of Kandāramālī,

ran to te spot, being chased by the Viśvakarmā monkey.

The reader might remember that Damayantī had written a poem on the wall of the temple at Śrīkaṇṭheśvara when she had gone there at the instruction of Jābāli who had been tied on to a branch of a tree. At noon on that day Ṛtadhvaja had gone to the temple at Śrīkaṇṭheśvara and happened to see the poem. Then only did he understand that his son Jābāli had been tied to a tree by a monkey. By then five hundred years had elapsed. Ṛtadhvaja as aware of the fact that the only person capable of liberating Jābāli, was Śakuni the son of Iksvāku. Ṛtadvaja reached Ayodhyā instantly and told Ikṣvāku. "Oh, mighty King! hear me, please! A monkey has made my virtuous and learned son Jābāli, a captive and bound him on a tree, within the boundary of your kingdom. Nobody in the world except your son Śakuni will becapable of rescuing him." Śakuni accompanied Ṛtadhvaja to the forest. They saw the tall huge banyan tree with bulky roots hanging on all sides and on the top of the tree, on a lofty place, the son of Ṛtadhvaja entangled and entwined by creepers. Seeing the network of creepers around the body of the hermit's son, Śakuni began to send arrows one after another and cut off all the creeper's knots. Ṛtadhvaja climbed up the tree. Seeing his father, Jābāli bowed his head to his father. Ṛtadhvaja was not capable of extricating his son. The prince put down his bow and arrow and tried to untie the knots of the creepers that held his body to the branch. Though a sturdy man he could not do it. At last they cut the branch close to his body and got Jābāli down. A piece of the branch was stuck to his back. Thus with his son Jābāli bearing a piece of lumber on his back and Śakuni bearing bow and arrows, Ṛtadhvaja came to Kālindī.

Ṛtadhvaja, Śakuni and Jābāli wandered about for years in search of Damayantī and the others. After nearly a hundred years, with despair Jābāli bearing the lumber on his back, went with his father to Kosala. The king of the country was Indradyumna, the son of Manu. He welcomed the hermit with hospitality. Ṛtadhvaja talked about Damayantī. Indradymna claimed that he had once saved a young woman by his arrows from the branch of a tree. They all started in search of the girls. They reached Badaryāśrama, where they saw a young hermit. From the conversation it was revealed that the young hermit was Suratha. When he learned everything he stopped penance and accompanied them. Under the leadership of Ṛtadvaja, they reached Saptagodāvara and saw Citrāṅgadā.

In the meanwhile Ghṛtācī, sad and miserable, was wandering over the mountain of the rising sun, searching for her lost daughter Citrāṅgadā. She met the cursed monkey from of Viśvakarmā and asked it, "Oh! monkey! have you seen a girl?" The monkey told her every thing that took place. Ghṛtācī also reached Saptagodāvara. The monkey followed close behind her. As soon as Jābāli saw the monkey he got angry and jumped forward to wreak vengeance. Ṛtadhvaja checked his son and told him the history of Viśvakarmā. The monkey separated the piece of the branch from the back of Jābāli, who had been bearing it on his back for the last thousand years. Ṛtadhvaja was immensely pleased at this and asked the monkey what boon he wanted. The monkey said. "Brahman, if you wish to give me a boon, please recall your curse. Great hermit! I am Viśvakarmā the father of Citrāṅgadā. I became a monkey because of your curse. Let all the sins I have incurred because of the mischief of a monkey, be remitted." Hearing this Ṛtadhvaja said. "Your curse will end when you get a strong and sturdy son by Ghṛtācī."

Hearing this Ghṛtācī rose up in the sky. The monkey also jumped up and followed her.

The monkey was attracted by the beauty of Ghṛtācī. Later, on the mountain named Kolāhala, the monkey enticed Ghṛtācī and wooed her. She consented and they lived thus for a long time. Then they went to the Vindhya mountain. On the bank of the Godāvarī, a sturdy son was born to them. This son was the strong sturdy huge monkey Nala, who helped Śrī Rāma.

On the birth of a son Viśvakarmā regained his former form. He returned to Saptagodāvara with Ghṛtācī. Gālava also came there. With the hermit Gālava at the head, the priests made burnt offerings and began the performance of the marriage ceremony. The Gandharvas sang and the celestial maids danced. The first marriage was between Devavatī the daughter of Kandāramālī and Jābāli. Then Indradyumna married Vedavatī. Next, Śakuni married Damayantī, the daughter of Añjana, and lastly Suratha married Citrāṅgadā. (Vāmana Purāṇa, Chapters 63 and 64).

(i) Viśvakarmā shines in the assembly of Indra, in the form of a hermit.
(ii) The palace of Yama was built by Viśvakarmā.
(iii) Viśvakarmā lived in water and built the palace of Varuṇa.
(iv) Viśvakarmā stays in the palace of Brahmā and serves him.
(v) Viśvakarmā once performed a sacrifice in Brahmvana.
(vi) The aerial chariot Puspaka was made by Viśvakarmā. (M.B. Vana Parva, Chapter 161, Stanza 37).
(vii) It was with an illusive ensign, made Viśvakarmā, flying in front of the chariot that Arjuna fought against the Kauravas at Virāṭa.
(viii) Once Viśvakarmā quarrelled with Indra and created the son Viśvarūpa with three heads.
(ix) Viśvakarmā made the bow called Vijaya and gave it to Indra. (M.B. Karṇa Parva, Chapter 31, Stanza 42).
(x) During the burning of Tripura, Viśvakarmā made a divine chariot and gave it to Śiva.
(xi) To the reception and feast given by Bharadvāja to Bharata, who was going to the forest in search of Śri Rāma who had gone to live in the forest. Viśvakarmā and Tvasṭā were also invited.
(xii) Viśvakarmā once cut the face of a horse and attached it to the headless body of Mahāviṣṇu. That figure was given the name Hayagrīva. It was this Hayagrīva figure of Mahāviṣṇu, which killed the asura Hayagrīva.
(xiii) Viśvakarmā should be dedicated in temples in the form of wearing Aksasūtra.
(xiv) It is stated in Kathāsaritsāgara, Madanamañcu-kālambaka Taraṅga 8, that Maya, the architect of the Asuras, was the son of Viśvakarmā.
(xv) Lankā was built by Viśvakarmā.
(xvi) Viśvakarmā once made a heaven for hermit Ātreya.
(xvii) Tilottamā was made by Viśvakarmā.
(xviii) Viśvakarmā once tuned the sun in his turning machine.

VIŚVĀMITRA

A royal hermit of immense attainments.

Descended from Brahmā in the following order Brahmā — Atri — Candra — Budha — Purūravas — Vijaya — Hotraka — Jahnu — Puru — Balāka — Ajaka — Kuśa — Kuśanābha — Gādhi — Viśvāmitra.

Six beautiful daughters were born to Kuśanābha the son of King Kuśa. The hermit Brahmadatta married them. After this a son named Gādhi was born to Kuśanābha. Two children named Satyavatī and Viśvāmitra were born to Gādhi. Satyavatī was married to Ṛcīka; As he was born in the family of the famous king Kuśa, Viśvāmitra got the name Kauśika also. His kingdom was Kānyakubja. (Vālmīki Rāmāyaṇa, Bāla Kāṇḍa, Sarga 34).

Viśvāmitra and Vasiṣṭha were two hermits who were hostile to each other throughout thier lives. A quarrel with Vasiṣṭha, persuaded Viśvāmitra to become a hermit.

The hermit Vasiṣṭha erected his hermitage and did penance in the country of Viśvāmitra. Once, while engaged in hunting Viśvāmitra saw Nandinī in the hermitage of Vasiṣṭha, and wanted to have her. In the battle which ensued between Vasiṣṭha and Viśvāmitra, the hermit Vasiṣṭha came out victorious. The ashamed Viśvāmitra gave up his kingdom and went to forest to do penance. Viśvāmitra became a royal hermit of great attainments. There were constant confrontations between the Rājarṣi and the Bramarṣi (King-hermit and Brahmin-hermit).

The histories of Viśvāmitra, Vasiṣṭha and Hariścandra are intertwined as a triple string. Viśvāmitra made Hariścandra, the most renowned of the men of varacity, go begging.

Hariścandra and Viśvāmitra. Their history begins from King Triśaṅku of the Solar dynasty.

Formerly the name of Triśaṅku was Satyavrata. Aruṇa was the father of Satyavrata. When Aruṇa was reigning the prince Satyavrata was leading a wicked life. He once entered the wedding hall of a Brahmin and carried away the bride by force. When the king knew this, he expelled the prince from the palace. Vasiṣṭha, as the family priest, was behind the cruelty on the part of the king towards his son. It was becase of this that Viśvāmitra crossed the path of Satyavratha.

Satyavrata went to the forest and lived like a low-caste man. King Aruṇa repented his rashness. Entrusting his kingdom to Vasiṣṭha, Aruṇa went to the forest to do penance. For twelve years there was no rain in the country. Famine broke out. Viśvāmitra's wife and three children were in great difficulty. The hermit had been engaged in penance. So the wife of the hermit decided to sell the middle son for the market with her children. On the way Satyavrata met them and learned he whole story. He told her not to sell the child. He agreed to give them food till the arrive of Viśvāmitra. The agreement was that the would tie the meat, obtained by hunting, to a tree outside the hermitage, every day. Satyavrata carried out the promise. One day he did not get anything from hunting. He caught hold of Vasiṣṭha's cow which had been grazing in the forest and killed it and gave its flesh to the family of Viśvāmitra. On coming to know this Vasiṣṭha cursed him and changed his form into that of a caṇḍāla (low-caste). Moreover, as he had incurred three sins such as stealing of a bride anger of father and cow - slaughter, he came to be called Triśaṅku from that any onwards. Weighed down by these sins, he tried to commit suicide. Devī appeared before him and gave him back his original from and hi kingdom.

After the death of Aruṇa, Triśaṅku the reign. Hariścandra was his son. After giving the country to his son, Triśaṅku requested Vasiṣṭha to perform the sacrifice to send him to heaven bodily. Vasiṣṭha said that it was impossible for him. Vasiṣṭha's enemy Viśvāmitra took up the task. He lifted Triśaṅku bodily, up to heaven. But he was denied admittance in heaven and so

Viśvāmitra created an artificial heaven between the earth and heaven and made Triśaṅku stay there.

Viśvāmitra was keeping up hostile attitude towards the kings of the Solar dynasty. In reality it was not the hostility towards the Solar dynasty, but it was his enmity against Vasiṣṭha. Viśvāmitra did not like Vasiṣṭha's being the family-priest of the kings of the Solar dynasty. So Viśvāmitra kept up an attitude of antipathy towards them. This is the background of the quarrel between Hariścandra and Viśvāmitra.

Hariścandra took Candramatī, the daughter of Śibi as his first wife. Besides her, he had nineteen wives. But they had no children. At last according to the advice of Vasiṣṭha he went to the basin of the Ganges and did penance before Varuṇa. Viśvāmitra did not like this. Varuṇa appeared and said that Hariścandra would get a son. The king had promised that he would give his son as a sacrificial animal to Varuṇa.

Candramatī became pregnant and delivered a son. He was named Rohitāśva. Even after the lapse of a month, the son was not given to Varuṇa. On several occasions Varuṇa demanded the child; and Hariścandra would give some excuses. Finally the kings agreed to hand him over the Varuṇa at the age of eleven after his Upanayana (investiture with the Brahma string). The boy completed his tenth year. Preparations were being made in the palace, for Upanayana, when Varuṇa arrived. The prince, who was aware of the fact that his father would sacrifice him after his Upanayana, ran away from the palace at night. Varuṇa asked the king to hand over the boy to him. The king was in great perplexity. Varuṇa cursed the king that he would catch the disease called Jalodara (dropsy). Thus, the king became a sick man. Rohitāśva heard from travellers that his father was ill. On many occasions he wanted to return to the palace. But Indra appeared before him in the form of a Brahmin and dissuaded him from going to the palace.

Hariścandra called Vasiṣṭha and asked him to suggest a remedy for this woe and misery. Vasiṣṭha advised him to fulfil somehow or other, the promise mde to Varuṇa. The hermit continued. "Sons are of ten types. A son bought for price also is included in this. So it is enough if a son is bought for price and is sacrificed. Some Brahmin may be found, who will be willing to sell his son. If you please Varuṇa thus, you will be cured."

The king was delighted to hear this. He instructed his minister to find out any Brahmin who was willing to sell his son. A greedy Brahmin was found out. His name was Ajigarata. He had three sons. He was prepared to sell the second son, Śunaśśepha. The minister agreed to give him hundred cows in return.

Up to this time Viśvāmitra had been waging only a shadow war against the kings of the Solar dynasty. From this moment he entered the scene of war. The minister bought Śunaśśepha and brought him to the palace. Viśvāmitra also arrived at the palace. He sympathised with Śunaśśepha who was crying pitiably. He asked the king to release the boy, and gave a warning that if the boy was not set free, the sacrifice would be obstructed. The king said that he was doing so to get recovery from illness, that he would give Viśvāmitra a good deal of wealth, and requested him not to cause any hindrance to the sacrifice. These words and the misery of the boy kindled the anger of Viśvāmitra. He called Śunaśśepha and taught him Varuṇamantra (spell) and told him to repeat the mantra when he was lying on the slaughter-stone and that he

would escape death. Śunaśśepha did as he was told. Varuṇa became pleased with him and appearing before the King said, "Leave Śunaśśepha and perform the sacrifice. You will get recovery." Saying so Varuṇa disappeared. Immediately the king was cured of his disease. At the order of the King Śunaśśepha was set free. The sound 'Jaya Jaya' (victory) reverberated in the sacrificial hall. Śunaśśepha got up and asked. "Oh great men. Who is my father now? Some said that was Ajīgarta. Some others argued that it was Hariścandra. Some said that it was Varuṇa." At this time Vasiṣṭha stood up and said. "Oh, great men, please stop arguing. I shall give reply in accordance with the convention of Vedas. When he bargained on the price of his and received the cost Ajīgarta lost his paternity. Thenceforward Hariścandra who bought the boy became his father. From the moment he had issued to bind the boy and place him on the slaughter-stone, he also had lost his paternity. The claim of Varuṇa to his partenity, because the boy had been saved from death by him, does not hold good. Any god will be pleased, when praised and glorified with great laudatory mantras and will confer upon the supplicant wealth, life, cow, land, salvation etc. There is nothing unusual in this. But it was Viśvāmitra who taught him the Varuṇa-spell in his pitiable and dangerous situation. So Viśvāmitra alone has claim to the boy's paternity.

Those who were present, accepted this decision. Immediately Viśvāmitra took Śunaśśepha with him and went to his hermitage. Hearing about the recovery of the king, Rohitāśva returned to the palace from the forest. Hariścandra received him with tears of joy. The King, with his wife and son led a happy life and ruled over is subjects with justice and truth. At this time, Hariścnadra (or Kakutstha's family) accepting Vasiṣṭha as the main priest performed the famous sacrifice of Rājasūya (Royal) consecration with ceremonies and festivities. With this the fame of Hariścandra spread far and wide.

At this point begins the next stage of confrontation between Viśvāmitra and Hariścandra. Vasiṣṭha once reached. Viśvāmitra also reached there at the same time. The devas greeted both honourably. But Viśvāmitra saw that Vasiṣṭha was shown some partiality. This was unpalatable to Viśvāmitra, who asked Vasiṣṭha. "What excellence have you, more than I?" Vasiṣṭha replied. 'Have you not heard about Hariścandra, the King of the Solar dynasty? It is the noblest dynasty in the world. The familypriesthood of this dynasty also is laudable. My disciple Hariścandra of that royal family has recently performed the sacrifice of Rājasūya. I was the Supreme priest of the function. This is a covetable position not attainable to many. Moreover, there is none in the world, more truthful, firm of character, more charitable and more liberal than Hariścandra. This is a fact."

Viśvāmitra got up angrily and argued that Hariścandra was not truthful. He asked all the fruits of his penance to prove this. From that day onwards Viśvāmitra began to make moves to instigate Hariścandra to deviate from the path of truth.

Once Hariścandra, while he was hunting, met a lonely woman in the forest. She was meaning. The king asked why she was lamenting. She replied. "Oh king. I am Siddhirūpiṇī (a goddess who helps people to attain anything). Viśvāmitra is doing penance to possess me. I request you to protect me." The king promised her to see that she was not subjected to the molestation of Viśvāmitra any longer. After that Hariścandra went to the hermitage of Viśvāmitra and made an enquiry. He then country. The king returned to the palace. Viśvāmitra got angry

and stood up. Up to this time only a cold war existed between them. Hostility became open now.

Viśvāmitra began to make moves against Hariścandra quickly. He changed a fierce *asura* into a hog and sent it to the garden of Hariścandra. The hog destroyed the garden. All the attempts made by the guards to drive hog away ended in failure. They informed the king. The king mounted on a horse and with weapons started for the garden. Without paying any heed to the arrows of the king, the hog ran away. The king began to chase it. The hog seemed to be near. Then it was away, then in front of the king and suddenly it appeared behind him. The it would disappear instantly. In this manner the hog played around the king. After a wile, the king was separated from his army and was entrapped, all alone, in a thick forest. He did not find any way out. He lost his way in the forest. As he was thus walking slowly, he saw a stream of pure water in front of him. Both the king and the horse drank from the stream. As he was standing thus without knowing the way to return home, Viśvāmitra went to him in the guise of an old Brahmin.

The king honoured the old man, and told him that he was Hariścandra, the King of Ayodhyā, and that by chasing a hog which destroyed his garden, he had reached the forest. He continued telling the old Brahmin who had helped him. "You might have heard that Hariścandra, the King of Ayodhyā, had performed the sacrifice Rājasūya. I am that same king. It is my vow to give anybody what he asks for. If you want money or anything for sacrifice or for any other purpose, just come to Ayodhyā. I will give you whatever you want." The old man was pleased. He told the king that the jungle-stream flowed through a holy place and that it would be better to offer the gift after taking a bath in the river. The king purified himself by bathing in the river and them said. "Sir, I am ready to offer gifts. State your needs. It is my vow to give what is requested. At the time of the Rājasūya I acted so towards all of you and took a vow that I would do so in future also. I am glad because I have met you on the bank of this holy stream. So tell me quickly what you want."

Brahmin:—"Oh king, I have heard about your fame. Moreover there is nobody in the world equal to Hariścandra, born of the Solar dynasty, the son of Triśaṅku in liberality. Such is the opinion of hermit Vasiṣṭha. There is nothing more to know about you, oh, king, who is such a man of liberality. I have only one desire. The marriage of my son is being conducted. I do not possess enough money for the marriage. I want only a help for the same." The king thought it to be a very simple request, and promised to give the required amount. Viśvāmitra by illusion customary to Gandharvas created a young man and a young woman, and showed them to the king saying that they were his son and daughter. Then the Brahmin who was delighted by the promise, showed the King the way to the palace.

After making all arrangements for the marriage, Viśvāmitra approached King Hariścandra. The king asked him what amount he required. "Give me your kingdom with all the elephants, horses, chariots, jewels and wealth in it", said Viśvāmitra. The king who had been led to this deception by Viśvāmitra, having no go, agreed. Thus, Viśvāmitra obtained the kingdom and everything that Hariścandra possessed. It is conventional that whenever a gift is given to Brahmins, a Daksiṇā (monetary gift) also sold be given alongwith it. Otherwise the gift will be futile. The king asked the Brahmin what he wanted as Daksiṇā. He demanded two and a

half Bhāras of gold as Daksiṇā. The king agreed to give that also. But where to get this amount from, since he had lost his kingdom and everything? Having sunk deep in misery due to the deceit to Viśvāmitra, the king sat on the soil, cursing his fate. Seeing this, the queen ran to him and cried. While he was telling his wife every thing, Viśvāmitra came there and said:

Viśvāmitra :— "Hariścandra! According to the gift hand over your country and everything instantly. I must have the *daksiṇā* of two and a half *Bhāras* of gold also just now."

Hariścnadra :—"Sir! According to my promise receive everything now. We are leaving the country instantly. But since I have given you everything that I had, how can I give *daksiṇā*? Everything I had, has become yours. The amount for *daksiṇā* has yet to be procured. So receive the gift now. The *daksiṇā* shall be given as early as possible."

After giving everything to the hermit, the king left the country with only the cloth he had been wearing. His wife and child followed him. The hermit also followed the king compelling him to give him the *daksiṇā*. The king told him that only after paying this debt would he eat any food, and that he would pay the amount within a month. Viśvāmitra, unwillingly agreed to this.

With his wife Candramatī and his young son, Hariścandra reached Kāśī. After a month Viśvāmitra came to Kāśi for the amount of *daksiṇā*. Finding no go, Candramatī said to her husband. "My Lord! sell me to some one and clear off this debt." The king with tears agreed to this proposal. Because of their woe and misery, both fell on the ground and fainted. The child sat near them hungry and crying. Viśvāmitra stood near them compelling them to pay the amount. When Hariścandra came to himself, he sold his beloved wife to a Brahmin in the village close by. The Brahmin who bought Candramatī was Viśvāmitra. Hariścandra was not aware of this. After counting out a crore of gold pieces in a cloth and placing it on the ground Viśvāmitra caught hold of Candramatī by her hair and dragged her away. He bought the crying child also paying its price. The Brahmin led the mother and the child, beating and dragging them along, like animals. They disappeared from the sight of the king.

Viśvāmitra again came before Hariścandra and asked for the money. Hariścandra gave Viśvāmitra, all the money he got. The hermit was not satisfied. Viśvāmitra said that the money given, was not an adequate amount as *daksiṇā* when the importance of the great sacrifice Rājasūya was considered and that if he was to get the full benefit of the sacrifice he had to satisfy him by giving him the requisite amount. The king accepted everything the hermit said without any objection. Viśvāmitra compelled him for payment. The king requested for time. Viśvāmitra allowed time ill sunset that day.

As soon as Viśvāmitra had gone Hariścandra walked on with bent head, calling out. "Does anybody want me? Will anybody buy me for price?" Instantly Yamadharma came there as an outcaste and bought Hariścandra. The name of the outcaste was Pravīra. He bought Hariścandra to guard the funeral ground and to collect tax on dead bodies Viśvāmitra quickly ran to the place. The outcast gave Viśvāmitra ten yojanas of land which yielded jewels, in the region of Prayāga and severed his connection. Viśvāmitra went on his way. The outcaste King too Hariścandra to the funeral ground. Day and night Hariścandra had to guard the entrance of the funeral ground.

At this juncture Hariścandra's son died of snake bite, wile he was playing with other

children on the bank of the Ganges. His mother Candramatī fainted and fell down, the moment she heard about it. As soon as she recovered, she lamented over the death of her son for a long time. Then she requested her master for permission to got and see the dead body of her son. But she was not given permission. She repeatedly pleaded crying all the while. Then the Brahmin, her master, got angry and said. "You slave! If your son it dead, let him be dead. Is it any loss to you? It is my money that is lost. You go and do your work. If not I will operate this whip well on you. Remember that. You know the biting pain of this whip. Stop wailing and lamenting."

Candramatī persisted in her requested to allow her to go and see the dead body of her son. Not only did he refuse to allow her to see the dead body of her son, but also beat her. With tears she tuned to her duties. It was night. The Brahmin took his meals and lay down to sleep. Candramatī was sitting at his feet massaging his legs. When it was nearly midnight that stone-hearted old Brahmin said. "Now you may go. Complete the funeral and return before dawn. Your usual work in the morning should not left undone. If so, you know the consequences."

Hearing these words, Candramatī ran to the place where the dead body of her son lay. The son lay on the grass dead and stiff, with the face and body turned blue due to poison. She saw that face in the flash of a lightning. She cried aloud. Hearing the cry people of the neighbouring houses ran to the spot. Candramtī did not give any reply to their questions. Some thought her to be a ghost. Some wanted to kill her. Some caught her by the hair. Some struck at her. At last they tied her with a rope and dragged her to the funeral place. They asked Hariścandra who was standing there, to cut her into pieces. He refused to kill a woman. The outcaste King came there and giving Hariścandra a big sword asked him again and again to cut her into pieces. Candarmatī and Hariścandra did not recognize each other. At last, finding it difficult to disobey his master, Hariścandra raised the sword to cut her.

Then Candramatī shouted. You oucaste. My son is lying dead on the bank of the Ganges near this town. Let me bring his body and cremate it. Allow me this much time. After that I will come and sit here to be cut into pieces by you." Hariścandra agreed to it. Crying all the way Candramatī went to the bank of the Ganges and brought the dead body of her son to the cremation place. Seeing her pitiable condition Hariścandra went close to the dead body and removing the shroud looked at the corpse. Because of poison the body of the child was blue and ugly and as Hariścandra and Candramatī had undergone so thorough a change they did not recognize each other. But from her lamentation and talk, he understood that the woman was his wife Candramatī. He also cried aloud. Candramatī recognized her husband. Still Hariścandra said that if the child was cremated without collecting the usual fee, it would be deceiving his master. At last both of them decided to commit suicide before the night ended.

Without loss of time Hariścandra gathered half-burned fire-wood, and built a pile big enough to burn the child's body and for them to jump it. He laid the child on it and set fire to it. Hariścandra and Candramatī stood with closed eyes ready to jump into the burning fire. The Brahmā appeared there and prevented them for jumping into the fire. Indra and the Devas showered Amṛta (Ambrosia). The child came to life and got out of

the fire. The king and the queen regained their shining bodies and royal garments and ornaments. The outcaste who was the master of Hariścandra was really, Dharmadeva. All the Devas blesed Hariścandra and Viśvāmitra returned the kingdom to the truthful Hariścandra. Their subjects were overjoyed at the return of their king and queen. After that Rohita was anointed as the King of Ayodhyā and the Devas went with Hariścandra to heaven. (Devī Bhāgavata, Skandha 7).

Viśvāmitra had proficiency in wielding all types of weapons. He taught Rāma and Lakṣmaṇa all that he knew about weapons.

Once Viśvāmitra was doing very severe penance. Indra feared him. So wishing to hinder the penance. Indra feared him. So wishing to hinder the penance of Viśvāmitra somehow Indra called Rambhā to him and said to her. "Rambhā, you dress well and dance before Viśvāmitra. Somehow is penance must be hindered. I shall take the form of a cuckoo, and help you by singing."

Indra and Rambhā reached the forest of penance. The cuckoo began to sing and there was the atmosphere of spring season. Rambhā danced before Viśvāmitra. The concentration of the hermit was broken. The hermit got angry and cursed Rambhā and changed her into a rock. She entreated for redemption from the curse. The hermit told her that after then thousand years a Brahmin named Bhūritejas would touch the rock, by which touch she would get her original form.

Once Viśvāmitra did penance to obtain the position of Kubera, who employed the celestial maid Vidyutprabhā to obstruct the penance of Viśvāmitra. She came to the forest in which Viśvāmitra was doing penance and tried to entice the hermit by her beauty. But when she saw that her beauty did not attract the hermit, she assumed a fearful form. Seeing this from, the hermit cursed her. "You shall retain this fearful form and live like a giantess." She requested for redemption. The hermit said that when Śrīdatta, the son of Kālanemi, touched her hair she would be redeemed from the curse.

After many years Kālanemi was born in the country of Mālava as the son of a Brahmin named Yajñasena. A son named Śrīdatta was born to this Kālanemi. Once Śrīdatta happened to see this giantess in a forest and caught hold of her by the hair. Instantly she got her original form.

Once, at the end of Tretā Yuga and the beginning of Dwāpara Yuga, there was no rain for twelve years. Famine prevailed everywhere. The people were in utter want and misery. Hermits left their hermitages and wandered about. In a crowd Viśvāmitra lost his wife and children and entered a forest and travelled all alone. He entered the hut of a low-caste (Paraya) and begged for food. But none of them even talked to him. He again requested for something to eat. Nobody cared for him. The hermit fell on the veranda due to weakness.

Viśvāmitra saw in the hut some decayed flesh and intestine of a dog placed in a corner of the kitchen. He decided to steal some of it to appease his hunger. The Candālas slept when the night advanced. But the lord of the house lay pretending to sleep. Viśvāmitra slowly entered the kitchen, and opened the pot in which the intestine of the dog was kept. The owner of the house asked, "Who is that?" Viśvāmitra replied that he had stolen because of his hunger. The eyes of the caṇḍāla were filled with tears because of pity. He said:

"Dog is lower than jackal,
That is what men say,
Of all the parts of its body,
the lowest is its posterior."

Though he said so, he felt glad since he had given Viśvāmitra food. (M.B. Śānti Parva, Chapter 141).

Ṛgveda, Maṇḍala 5, was composed by the Viśvāmitra-Family. Variations are observed in the two versions of statements about Viśvāmitra, occurring in Ṛgveda and the Purāṇas. The confrontations between Vasiṣṭha and Viśvāmitra occur in Ṛgveda also. The last four sections of Sūkta 15 of Ṛgveda, Maṇḍala 3, Anuvāka 4, are meant to scold Vasiṣṭha. Here Viśvāmitra curses Vasiṣṭha's family in various ways. In the 'Annotations of Sāyaṇa', mention is made that the disciples of Vasiṣṭha freed Viśvāmitra from the vow of silence, and that instantly these mantras (chants) dawned in his mind. Though the enmity between Vasiṣṭha and Viśvāmitra is in Ṛgveda, such elaborate stories as seen in the Purāṇas do not occur in Ṛgveda. But Viśvāmitra procured a prominent place in Ṛgveda because this hermit rescued Sudāsa from danger and forded him across rivers, and took Śunaśśepha as his son. Of these two incidents the first is not given much importance in the Purāṇas. Though the second one occurs in the Purāṇas, the version different from that of Ṛgveda. From this it is presumed that the stories taken from Ṛgveda underwent a thorough change before they appeared in the Purāṇas.

(i) The famous hermit Gālava was the son and disciple of Viśvāmitra.
(ii) It was Viśvāmitra who lighted the torch for Kalmāṣapāda in his quarrel with Vasiṣṭha.
(iii) Viśvāmitra earned Brahminhood by tapas (penance).
(iv) Mention is made in Mahābhārata, Ādi Parava, Chapter 122, Stanza 51, that Viśvāmitra was present at the birth festival of Arjuna.
(v) Kalmāsapāda killed all the sons of Vasiṣṭha because of the persuasion of Viśvāmitra.
(vi) It was at a place on the bank of the river Kauśikī that Viśvāmitra got Brahminhood.
(vii) Viśvāmitra and his sons once performed a sacrifice at the forest Utpala.
(viii) Viśvāmitra once drank soma (a liquor) with Indra at a place called Kanyākubja. After that it was proclaimed that Viśvāmitra was no longer a Kṣatriya but a Brahmin.
(ix) Once Dharmadeva came in the guise of Vasiṣṭha and tested Viśvāmitra, who remained there with food on his head for hundred years.
(x) During the time of the Bhārata-battle Viśvāmitra entered the battlefield and compelled Droṇa to stop the battle forthwith.
(xi) Viśvāmitra was considered the most prominent of the hermits of the Northern countries.
(xii) Viśvāmitra was one of the hermits who visited Bhīsma on his bed of arrows.
(xiii) Once Viśvāmitra talked about the dangers of bribery to Vṛsādarbhi.
(xiv) Once Viśvāmitra explained the secrets of duty.
(xv) Viśvāmitra was one of the hermits who cursed Sāmba to give birth to an iron pestle, when the end of the Vṛsṇi dynasty drew near.

VITASTĀ

A river famous in the Purāṇas. Mention is made about this river in Ṛgveda. Important

rivers mentioned in Ṛgveda are Kubhā, Sindhu, Suvāstu Vitastā, Asiknī, Paruṣṇi, Śatadrū, Sarasvatī and Yamunā. These rivers were more important than the Ganges in those days. Mention is made about the Ganges only once in Ṛgveda. Perhaps the Āryans were not acquainted with the Gangetic basin in those days. The region from the rivers Kubhā to Yamunā was Āryadeśa (the country of the Āryans). The information about this river Vitastā given in Mahābhārata is given below:

(i) The river Vitastā is the same river as Jhelum in Kashmir. The deity (goddess) of this river stays in the palace of Varuṇa and praises him.

(ii) By worshipping the Devatās and the Manes after taking bath in this river, one could obtain the fruits of performing the sacrifice Vājapeya. In Kashmir, Taksaka the King of the Nāgas has a famous palace known as Vitastā. (M.B. Vana Parva, Chapter 82, Stanza 39).

(iii) Once four hundred horses with black ears, owned by Brahmins were caught in the current of this river and carried away.

(iv) If anybody bathes in the waves of the river Vitastā, with vow and fasts, for seven days he would become as pure as a hermit.

(v) Once Parvatī made a speech before Śiva on the duties of women, after receiving advice from rivers. The river Vitastā was one of the rivers which advised Pārvatī.

VIVAHA

An air (wind) which blows very speedily. This wind will be transformed to a fierce storm which will cause havoc everywhere. At the time of the great flood this Vivaha will blow away the cloud called Valāhaka in consequence of which destruction and devastation will become rampant on earth.

VIVĀHA (MARRIAGE)

In ancient India marriage was considered to be a sacrifice performed in accordance with social customs. Marriage was allowed to those who had completed education at the age of sixteen. (Samāvartana). Father or teacher teaches the pupil the Vedas and Vedāṅgas. When the education is completed the teacher or father makes him sit on a seat decorated with flowers, sandalwood etc. and do Godānavrata. Then he is offered Pañcāmṛta (milk, curd, butter, honey and water). This is called Samāvartana. With this his Brahmacarya ends, and he is allowed to marry and lead the life of a householder.

Marriage is a ceremony with four secondary rites *viz*,, Kanyādāna, Śacīyāga, Vivāha, Caturthīkarman. If the husband is dead, or lost, or has renounced the world, or has become a eunuch or is expelled from society, the woman is allowed to take another husband. If the husband dies, the wife should be given to the brother of the husband. If there is no brother she could accept anybody whom she likes.

The woman and man should not be of the same Gotra (family). One could marry a girl who is above seven generations on the paternal line and five generations on the maternal line. Eight types of marriages allowed in Manusmṛti, Chapter 3, are given below:

(i) *Brāhma*. A man of good qualities and good family is asked to come and receive the

damsel. This is Brāhma. The radiance of this marriage will give the man prosperity.
(ii) *Ārsa.* After getting a couple of cows from the bridegroom the bride is given to him.
(iii) *Prājāpatya.* The virgin is given to the man, who had requested for her hand as a duty.
(iv) *Daiva.* The virigin is offered to the master who is engaged in performing a sacrifice.
(v) *Gāndharva.* Marriage between a man and a woman with equal love on either part.
(vi) *Āsura.* Giving money in return for the damsel and marrying her. This type is mean.
(vii) *Rākṣasa.* Carrying the damsel away by fight or force.
(viii) *Paiśāca.* Marrying a damsel when she is sleeping or lying unconscious.

VIVASVĀN

The Sun.

Sūrya (Sun) has a large number of synonyms. But prominence is given to two of them, Mārtaṇḍa and Vivasvān in the Purāṇas. Twelve *devas* were born to Prajāpati Kaśyapa by his wife Aditi. As these twelve were the sons of Aditi they were called Ādityas. The Dvādaśādityas (the twelve Ādityas) are Viṣṇu, Śakra, Aryaman, Dhātā, Tvaṣṭā, Pūsā Vivasvān, Savitā, Mitra, Varuṇa, Aṁśu and Bhaga. These twelve Ādityas were, in the previous Manvantara (Age of Manu) of Manu Cākṣuṣa, twelve Devas called the Tusitas. When the Cāksusa manvantara came to an end and the Vaivasvata Manvantara was about to begin, the twelve Tusitas met together and after a consulation, they took birth as the sons of Aditi. In this birth they were known by the name Dvādaśādityas. (Viṣṇu Purāṇa, Aṁśa 1, Chapter 15).

As Aditi was pregnant, Candra went to the hermitage asking for alms. Due to her difficulties of pregnancy Aditi was not in a position to rise up instantly and greet the visitor. Candra thought that it was due to disrespect. So he cursed her. Let the child in your womb die." At this Aditi became miserable. Kaśyapa saw her crying incessantly and asked for the cause. Aditi told him all that had happened. Kaśyapa blessed her and said that the infant would not die. Thus, the child which was lying dead in the womb came to life again. As the 'aṇḍa' (egg-embryo) of Vivasvān went mṛta (died) by the curse of Candra, he came to be called Mārtaṇḍa (he who has aṇḍa which has become mṛta). When the child was born he was given the name Vivasvān.

Vivasvān married Saṁjña, the daughter of Viśvakarmā. The first child born to Vivasvān by Saṁjña was Vaivasvata Manu. The Sūrya (Solar) dynasty begins from this Vaivasvata Manu. Saṁjñā again gave birth to two children Yama and Yamī. Then finding it difficult to bear the fierce brightness of the sun Saṁjña gave her to her maid Chāyā otherwise called Savarṇā, and went to the house of her father. Viśvakarmā did not like this action on the part of his daughter. So Saṁjña took the form of a mare and went to the pastures of North Kuru. Thinking Chāyā to be his wife Saṁjña, Vivasvān went to bed with her. She conceived and gave birth to two sons and a daughter. The sons were named Sāvarṇi and Śani and the daughter was named Tapatī. Chāyā loved her own children more. The children of Saṁjñā were grieved at this. Yama once lifted his leg to kick her. "Let that leg be broken." Chāyā cursed him. The miserable Yama ran to his father and said. "Father, this mother hates us and loves Sāvarṇi and Śani more. It is true that I lifted up my leg. But my leg did not touch mother's head. Father, I request you to pardon the wrong I have done because of my ignorance. Have pity on me and

tell me how to save my leg from breaking." Vivasvān said to Yama that his leg would not be broken, but because of the curse worms would bite his leg. Vivasvān understood that Chāyā was not the real mother. He went to Viśvakarmā. Viśvakarmā put Vivasvān on his turning machine and by turning lessened his brightness. Vivasvān who was made more handsome by turning, found out his wife Saṁjñā, and approached her. But thinking him to be somebody else she moved away from him. In the mean while two male persons were born from the nostrils of Saṁjñā. There is another story that these two persons were the Aśvinidevas. Vivasvān and Saṁjñā came home. As a retribution for the wrong he had done, Yama ruled over his subjects justly and earned the name Dharmarāja. (Vāmana Purāṇa, Chapter 21; Bhaviśya Purāṇa, Chapter 47).

(i) In Mahābhārata, Vana Parva, Chapter 3, the 108 names of Vivasvān are given.
(ii) Vivasvān lived in this world and defeated all his enemies. (M.B. Vana Parva, Chapter 315, Stanza 19).
(iii) Vivasvān performed sacrifice in strict accordance with the instructions given in the Vedas and gave as Daksiṇā (gift) to the priest, Prajāpati Kaśyapa, the southern quarter. From that day onwards the south got the name Daksiṇadiśā.
(iv) In days of yore Mahāviṣṇu advised Vivasvān "Anaśvaratākarma-Yoga". Vivasvān advised this art to his son Vaivasvata Manu.
(v) Vivasvān is included among the twenty-eight Prajāpatis.
(vi) He learned from Mahāviṣṇu Sātvatadharma and taught his son Vaivasvata Manu the same in TretāYuga.
(vii) The Aśvinikumāras, Nāsatya and Dasra, are the sons of Vivasvān. They were born through the nose of his wife Saṁjñā.

VṚKA

An Asura. This asura wanted to bring the Devas under his control. "How to achieve it? The only way is to please one of the three god-heads." The *asura* saw Nārada and asked him which of the three god-heads could easily be pleased. Nārada replied that it was Śiva. Vṛka resolved to please Śiva and began to do penance. He cut each of his organs and offered it in the fire as oblation. At last when Vṛkāsura was beginning to cut his head to offer it in fire, Śiva made his appearance, and asked him what his wish was. The boon he requested for, was that any one whose head he touched with his finger should die instantly. Śiva granted that boon.

The *asura* decided to try the boon, on the giver himself first. Terrified at this, Śiva began to run. The *asura* chased him. At last Śiva sought protection from Viṣṇu. Assuming the form of a boy, Mahāviṣṇu stood on the way and stopped Vṛkāsura, who was running after Śiva. The boy asked him why he was running. The *asura* told the boy everything. Then the boy laughed and said "Oh ! Asura! What Śiva said was a lie. He has no divine power now. He was making fun of you. Not an ant would die by the touch of your fingers. You just try on your head and see for yourself." Hearing this the *asura* became dejected. He thought what the boy said was true. The poor creature touched his own head with his finger. The moment he touched his head, he fell down dead. (Bhāgavata, Skandha 10). This story has similarity with that of Bhasmāsura.

VṚKṢAPRATIṢṬHĀ

The ancient Indians believed that consecration of Trees and gardens (parks) were means of remission of sins and attainment of heaven. As the consecration of trees is a divine ritual it has to be performed as ordained in the Vedas. The rites are given below:

As the first item of the consecration ceremony of a tree, basemear it with all kinds of medicinal herbs, and adorn it with flour and flowergarlands and make it wear good clothes. Then make on it peforations for the ears with golden needle, and anoint ointment for eyes with golden wire. Place on the dais prepared at the foot of each tree, seven fruits and pots (Kalaśas) and make invocations. After this, offerings and sacrifices to Indra and the other gods should be given. Again invocation should be made with burnt offerings to Vanaspati. From the middle of the trees alms of cows should be given. Brahmins should bathe the trees with pots placed on the dais, reciting spells and incantations of anointment, and of Ṛg, Yajur and Sāma Vedas alongwith instrumental music. The owner of the trees should be given bathing water by himself. Then the owner should give cows, lands, ornaments and clothes as gift.

After having done so much, food with milk should be given for four days and burnt offerings should be made with gingelly etc. and butea. The gift to the priest should be double the gifts given to others. (Agni Purāṇa Chapter 70).

VṚKṢĀYURVEDA

The name Vṛksāyurveda is used for the conventional rules about planting trees near dwelling places. According to Vṛksāyurveda it is good to plant Itti (wave-leafed fig-tree) on the North side of the house. Ficus Indica (banyan) should be planted on the east. Mango tree on the south and Ficus Religiosa (banyan) on the west of the house. Thorny trees should grow up by themselves on the south side of the house. Garden should be close to the house. Svātī, Hasta, Rohiṇī, Śravaṇa and Mūla are considered to be good stars for planting trees. Stars good for taking trees, across river or in vehicle and to take down into ponds, are Hasta, Maghā, Ārdrā, Aśvinī, Pusyam and Jyesṭhā. The stars mentioned above are good for planting Neem tree, Jonesia Asoca, Calophyllum, Mimosasirisha, Acacia Priyaṅgu, Syzygium, Mimusops and pomegranate tree. The distance between trees should be twenty rods. This distance is the best. Sixteen rods is medium. But it should never be less than twelve rods. If the tree does not bear fruit, the stem should be examined by cutting with a knife. Then mix powdered vermifuge seeds with ghee and smear it on the cut. Then water the tree. If fruits are destroyed before they ripen, mix the powders of horse-gram, black-gram, green-gram, barley and sesam with ghee and smear the tree and water it. Watering the tree with water and ghee will make the tree flower and yield fruits quickly. Mix powdered dung of sheep, powdered Barley, sesam, and cow's flesh with water and keep it for seven days. Then water the tree with this water. This will make any tree yield more fruits and flowers. Watering the trees with fish-water will make them yield fruits more quickly. Mixture of Vermifuge seed, fish and rice is a good manure. This manure is a god remedy for all diseses of trees. (Agni Purāṇa Chapter 281).

VṚṢADARBHA

An ancient saintly King in Bhārata. This King Vṛsadarbha and another King named Seduka were righteous as well as experts in wielding main and subordinate weapons. After completing the education of Vedas a Brahmin once approached King Seduka and begged as alms some horses for giving gift to his teacher. The Brahmin said "It is my wish that you will give me these horses as alms." Seduka said that he had not enough wealth or horses to give the teacher's gift. Seduka sent the Brahmin to Vṛsadarbha. The Brahmin went to Vṛsadarbha and begged as alms a thousand horses. The king whipped the Brahmin. He asked the king why he was punished as he had done no wrong. The king asked the Brahmin who was beginning to curse. Ho. Brahmin! Whom are you about to course? Him who has not given you alms or another Brahmin? The Brahmin said, "O, King I am sent here by Seduka. I begged as he had instructed."

The king said. "This evening I shall give you all the tax-collection of this day. You who have been whipped ought not to be sent empty-handed." Accordingly the whole of the taxcollection of that day was given to the Brahmin.

(i) It is mentioned in Mahābhārata, Sabhā Parva, Chapter 8, Stanza 29, that Vṛsadarbha stays in the palace of Yama glorifying him.

(ii) When he was reigning, he made a law that all his subjects should give gold and silver as alms to Brahmins.

VṚTRA (VṚTRĀSURA)

A might and fierce Asura.

Vṛtra was the rebirth of emperor Citraketu. Citraketu and his wife Kṛtadyuti prayed to Aṅgiras, as a result of which a son was born to them. That son died in his infancy. But Aṅgiras brought him to life again. Brahmā and Nārada taught Citraketu theosophy. Citraketu sat in contemplation for eight days and changing himself to a Gandharva he flew through the sky. As the was flying, he saw Pārvatī sitting on the thigh of Śiva and laughed aloud. Knowing this Pārvatī cursed him to become an *asura*. Vṛtrāsura was the rebirth of the emperor according to this curse. (Bhāgavata, Skandha 6).

Two stories are mentioned about the birth of Vṛtrāsura. One story is that Kaśyapa created him from fire. The other story is that Vṛtra was the son of Tvaṣṭā. Both are given below:

(i) Hiraṇyakaśipu was born to Prajāpati Kaśyapa, by his wife Danu. Mahāviṣṇu killed him on being requested by the Devas. Danu was grieved at the death of her son. So Kaśyapa gave her another son. He was Vala or Bala. Indra killed him with his weapon, the thunderbolt. Kaśyapa got angry and plucking a hair from his matted hair, made a burnt offering of it, saying "Let a son who would be the killer of Indra be born." Immediately a huge gaint, as black as antimony with yellow eyes was born from the fire. That *asura*, clad in the hide of antelope with sword in hand, opening his mouth, from which two huge tusks protruded, very wide, and shining with radiance cried out in a voice of thunder, "Oh! Sage! Order me, to what am I to do?"

Kaśyapa ordered him to kill Indra. He named the monster Vṛtra. (Padma Purāṇa, Bhūmi

Khaṇḍa, Chapter 23).

(ii) It was Prajāpati Tvaṣṭā who created Vṛtra to kill Indra. He had sufficinet reasons for it. From the very beginning Indra and Tvaṣṭā were enemies. Tvaṣṭā begot a son named Triśiras otherwise called Viśvarūpa, for the purpose of killing Indra. This Viśvarūpa had three heads. One was meant for drinking Surā (a liquor), the second for drinking Soma (liquor) and the third for eating food. Viśvarūpa was a Brāhmaṇa. Still, as his mother was an *asura*, he loved the *asuras* and mingled with them. Indra knew about the behaviour of Viśvarūpa. He concluded that it was blasphemy and wickedness. Indra who was afraid of Viśvarūpa, got angry and cut off his heads. Of the heads of Viśvarūpa, that which drank Soma became a bird called Kapiñjala, that which drank Surā became a bird called Kalapiṅga, and that which ate food became the bird Tittiri (partridge). Brahmahatyā (the sin of killing Brahmin) took shape and went against Indra. Though Indra could have destroyed it, he joined his hands and received it. At the end of the year he cut it into four pieces and divided them among earth, water, tree and woman. The earth received it with the boon that depressions will be filled. That sin is now seen as salt beds. Water got it with the boon, "Will be swollen when joined". That sin is foam and bubbles. The tree got it with the boon, "Will not die even if cut into pieces". That sin is the sap of the tree. Women got it with the boon. "Amour will last without break". That sin is the menstruation of women.

When Tvaṣṭā heard that his righteous son was killed by Indra unreasonably, he became angry and began to make burnt offerings with spells and incantations of Atharvaveda. This offering continued fro eight days. On the eight day at night, an extremely bright male person arose from the fire pit. He rose higher and higher as the flame of fire. Then that figure of power asked Tvaṣṭā. "Father! What is my name? What have I to do for you? What is the reason for your grief?" He said that he was prepared to drink up the ocean dry or smash the mountains, or prevent the sun and the moon from moving or any such thing for the sake of his father. The father ordered him to kill Indra. From that day onwards Vṛtra got ready to kill Indra. (Devī Bhāgavata, Sknadha 6).

Hearing about the prowess, strength, and the martial radiance of Vṛtrāsura, Indra grew afraid of him and began to think about means and ways to kill him. Indra called the Saptarsis (seven hermits) and sent them to Vṛtra. His intention was to make a treaty. The seven hermits approached Vṛtra and requested him to make a treaty with Indra, and told him that Indra was prepared to give half of the position of Indra.

Vṛtra :—Look hermits ! If Indra honestly desires to be in peace with me, I have no objection. But what is the surety that Indra will not deceive me?

Hermits :—If Indra proves to be false and deliberately deceives you, he has agreed to bear the sin of Brahmahatyā incurred, by himself.

Vṛtra agreed to make a treaty on this condition. The hermits took Vṛtra to the palace of Indra. Seeing Vṛtrāsura who was coming to be frinds with him Indra rose from his royal chair and offered half of it to Vṛtra. Both embraced each other and vowed that they would be brothers born from the same womb.

Thus, having engaged Vṛtra in a treaty deceitfully, Indra waited for an opportunity to kill Vṛtra. Once Indra sent Rambhā to infatuate Vṛtra. "Look, beautiful girl! Make Vṛtra senseless somehow so that I may kill him." Hearing this, with a beautiful laugh, Rambhā went with her

maids to the Park Nandana and waited for Vṛtrāsura. At this time Vṛtra, with some Dānava friends, came to the park Nandana for entertainment. Indra walked beside watching for the opportunity to kill him. Without fearing any danger from Indra, Vṛtra walked through the park, seeing the celestial maids singing and dancing and playing various games in the garden, and they reached a corner where Rambhā had been singing sweet songs and swinging with her maids. This sight made Vṛtra amorous. He approached Rambhā and prayed to her to become his wife. Under that sandalwood tree Rambhā asked him. "Oh handsome youth ! I am Rambhā. I came here with my maids to play. Who are you, my Lord?"

Vṛtra : "Beautiful maid ! I am the son of Kaśyapa and the friend of Indra. I enjoy half the position of Indra. I, Vṛtra have brought the three worlds under my control. I shall be complete in all aspects, if I could marry you."

Rambhā agreed to the marriage on condition that Vṛtra would not gainsay her in anything. They engaged in amorous plays and Rambhā made the Brahmin drink liqor in large quantities and he became unconscious. Indra took this opportunity and sent his thunderbolt which took away the life of Vṛtra. Instantly Indra became affected with sins such as Brahmahatyā, etc. (Padma Purāṇa, Bhūmikhaṇḍa, Chapters 23 and 24).

(i) Indra washed away the sin of Brahmahatyā incurred by killing Vṛtra, at the place called Karūsa.

(ii) It was at the time of the killing of Vṛtra by Indra, that Jaṭāyu and Sampāti made bets and flew up to the region of the Sun.

(iii) Mention about the conflict between Indra and Vṛtrāsura occurs in various places in the Ṛgveda. Ṛgveda, Maṇḍala 1, Anuvāka 16, Sūkta 80 refers to the battle between Indra and Vṛtra. In many other Sūktas songs about Indra and Vṛtra occur.

(iv) Mention is made in Mahābhārata, Ādi Parva, Chapter 65, Stanza 33, that Vṛtra was the son born to Prajāpati Kaśyapa by his wife Danu.

(v) It was Vṛtrāsura who took rebirth later as King Maṇimān.

(vi) The thunderbolt of Indra hit on the head of Vṛtrāsura and was broken into ten big pieces and hundred small pieces.

(vii) It is stated in Mahābhārata, Udyoga Parva, Chapter 9, Stanza 48, that Vṛtrāsura was born from the fire of Sorcery and witchcraft of Tvastā.

(viii) In the fight between Indra and Vṛtra, Indra was swallowed by Vṛtra. But Indra contracted the members of his body and became smaller and smaller and came out of Vṛtra's belly.

(ix) Once the teacher-priest Śukra asked Vṛtra certain questions to all of which Vṛtra gave proper answers.

(x) Vṛtra entered heaven after his death.

(xi) Everybody was terrified because the fight of Indra with Vṛtra prolonged without any termination. At last Vṛtra gaped and taking this opportunity, Indra sent his weapon the thunderbolt into the mouth of Vṛtra. Thus Vṛtra met with death.

(xii) In Mahābhārata, the words, Asura, Asuraśrestha, Asurendra, Daitya, Daityapati, Daityendra, Dānava, Dānavendra, Ditija, Surāri, Tvāṣṭar, Viśvātmā etc. are used as synonyms of Vṛtra.

VYĀSA

Descended from Viṣṇu in the following order : Brahmā-Vasiṣṭha-Śakti-Parāśara-Vyāsa.

Vyāsa was born to hermit Parāśara by a fisherwoman named Kālī. His name when he was a child was Kṛṣṇa. As his birth took place in an island (Dvīpa) he got the name Kṛṣṇadvaipāyana. After dividing the Vedas he got the name Vedavyāsa. He is the composer of Mahābhārata, one of the greatest books in world literature. The births of great men, generally will be wonderful. Behind the birth of Vyāsa also there is a wonderful story.

As has already been mentioned, Kālī, a fisherwoman was the mother of Vyāsa. There is a story about this Kālī also. When king Vasu of Cedi went to the forest for hunting, he saw the coition of animals and he had seminal discharge. The king sent that semen to his queen. But on the way it fell in the river Kālindī and was eaten by a fish. This fish was a celestial maid named Adrikā transformed to fish by a curse. The fish conceived and got into the net of a fisherman who lived on the banks of Kālindī. When this fish was cut open a male and a female infant were seen inside. The male child was given to the king himself. The fisherman brought up the girl naming her Kālī. As the girl had the gandha (smell) of matsya (fish), she got the name 'Matsya-gandhā', also. This fisherman was also a ferryman. Kālī used to help her father in ferrying people across the river Kālindī. She grew up and became a young woman.

Once the hermit Parasara came by that way to go to the other side of the river. At that time, the fisherman who has been taking people across the river, was sitting on the bank of the river and having his meals. As soon as Parāśara came, the innocent fisherman—the foster father of Matsyagandhā—called her, who was standing close by and asked her to take the hermit across the river. The hermit got into the boat. Matsyagandhā began to row the boat. The beauty of the damsel sitting in front of him and the little waves of the river, combined together had the effect of arousing passion in the hermit. He became sexually excited and sat close to her. Discerning his intention she moved away from him and prayed to him humbly not to violate her chastity. She repeated her prayer. The hermit Parāśara created an artificial fog around the boat. The smell of fish was gone from her and the fragrance of Musk took its place. The hermit created an artificial island in the middle of the river. They got down on the island and acted a love drama. She became pregnant. Parāśara said to her. "Beautiful girl! Even after your confinement you shall remain a virgin. A son, who will be a portion of Viṣṇu, a man of purity, famous throughout the three worlds, highly learned, the teacher priest of the whole world, shall be born to you. He will divide the Vedas and will be exalted by the people of the world."

After this the great hermit took his bath in Yamunā and went away. The pregnancy of Kālī was completed instantly and she gave birth to a very handsome boy in that island of Yamunā. As soon as he was born, he grew up and became a hermit radiant with devotion and assuming a vow of purity and abstinence he said to his mother. "Mother! You can go anywhere, as you please. You need have no worry on my account. I am about to go for penance. When anything unpleasant happens to you, just think of me. The moment you wish to see me, I will be there by you. I wish you a happy life. I am going." Saying thus, the brave boy walked away.

Two sides, the spiritual as well as the material, are seen in the life of Vyāsa. It was after the marriage of Śantanu, a king of the Lunar dynasty, with his mother Kālī, otherwise known as Satyavatī, that Vyāsa came into contact with Hastināpura. Participating in all the vicissitudes of the Pāṇḍavas and the Kauravas was the worldly side of the life of Vyāsa. But the major part of his life was spent in living as a hermit in his hermitage in the forest with a large group of disciples; teaching them the Vedas. A small description of that spirtual life is given below :

We do not see Kṛṣṇadvaipāyana, who had grown up to a youth at the time of his birth, for many years after his departure, bidding adieu to his mother. He might have been living with hermits in the forests, learning Vedas from them. After this he appears on the banks of river Sarsvatī as a teacher and priest. As he was doing penance there, he saw two sparrows, legs and beaks red, without even down feather's crying for food and the parent birds, with the utmost care and tenderness feeding them. They flew about here and there and gathered food and came back quickly. Because of joy at the sight of their parents, the little ones opened their ruby-red mouths with cries and throbbing. They kissed the young ones and fed them. The young sparrows hid under the wings of their father and mother and enjoyed the surroudings by thrusting out their heads and looking on all sides.

Seeing this, the paternity instinct in him was aroused. He understood that love of children was merely for the sake of love, that this love was pure and simple. Moreover there is the maxim that a man without a son has no right to aspire for heaven. Sad and silent, thinking of these things he walked on unwillingly and reached the vicinity of the Himālayas. Still, he was doubtful. He gegan to consider about the deity, before whom he had to do penance for the fulfilment of his wish. He could not decide. As he was sitting in thought, Nārada came there. From the talk of Vyāsa, Nārada knew that childlessness was the cause of his sorrow. Nārada advised him that for the attainment of Purusārthas (objects of life) penance was to be done before Devī. Accepting that advice, Vyāsa went to a place near Mahāmeru to do penance

When Vyāsa began penance, the celestial maids also commenced their work of hindering the penance. It was Ghṛtācī who confronted Vyāsa. She took the form of a parrot of five colours and flew in front of Vyāsa. The hermit was excited at the beauty of Ghṛtācī and sat forgetting himself. As he sat there thinking of the infatuating beauty of the parrot, seminal discharge occurred to him. He became a slave to this infatuation, when he was engaged in making fire by attrition. In this amorous state of mind he was quite unaware of the seminal discharge or its falling on the pieces of wood used for attrition. He continued attrition. There a very bright, divine person appeared from the pieces of wood. At the birth of a person, without attachment to a womb, all the worlds were delighted. The hide of black antelope, water pot, hermit's rod etc. fell from the sky. Birth rituals and ceremonies, according to the custom, were conducted by Vyāsa. As he was born from the semen discharged at the sight of the Śuka (parrot) the infant was named Śuka. As soon as he was born Śuka began to grow by divine power and shortly became a boy of shining radiance. After investiture with the Brahmastring, the boy was sent for education to the hermitage of Bṛhaspati, the teacher of the *devas.* Śuka completed his education with Bṛhaspati and having performed Samāvarta and offering of gift to the teacher, he returned home to his father.

Śuka commenced advanced study under his father Vyāsa. Besides Śuka, Vyāsa had disciples such as Vaiśampāyana, Sūta, Paila, Jaimini and others also, living with him. The hermitage of Vyāsa soon grew up to be a great educational institution, with plenty of disciples.

In the meanwhile Śuka married and lived the life of a householder in the hermitage of his father, for a time. Then forsaking his family and his father, Śuka went to the peak of Kailāsa and began to do penance meditating on Śiva. At last he became a divine person who had obtained complete attainments, and breaking the top of the peak open, he rose up into the sky and shone there as a second Sun. The devas who saw Śuka rising up by breaking the peak of Kailāsa and staying up in the sky, praised him.

This untimely separation of his son had undermined the firmness of the mind of Vyāsa. Filled with grief, he left his hermitage and wandered here and there calling out his son by name. He could not find his son. At last he reached the peak of Kailāsa where his son had been doing penance. Standing there he called aloud his son by name cryingly. Paramaśiva appeared before the lamenting father and consoled him. Thus, getting a little bit of peace of mind, Vyāsa returned to his hermitage and lived there. The sorrowing Vyāsa, was made still more sorrowful by the departure of his beloved disciples, Asita, Devala, Vaiśampāyana, Sumantu, Jaimini and others who had been living in the hermitage and who had departed, having finished their education. All the surroundings of the hermitage seemed to him filled with pain. At last he thought about his mother. (Devī Bhāgavata Skandha 1).

Within this period many changes had taken place in Hastināpura and the bank of Yamunā. Śantanu the king of the Lunar dynasty had married Gaṅgādevī, who had disappeared after giving the king a son named Devavrata (Bhisma). Bhīsma grew up. Once Śantanu was hunting in the forest when he was attracted by the sweet smell of musk. Tracing the origin of that smell, the king reached the fisherman's hut on the banks of the Yamunā. That smell proceeded from Kastūrigandhā (Satyavatī) the mother of Vyāsa. The king fell in love with her. He returned to the palace, sad and silent. Learning the cause of his father's sadness, Devavrata went to the fisherman's hut and took Satyavatī to the palace to be given to his father. Devavrata had taken a vow that the kingdom would be given to the son born to Satyavatī and that he would remain unmarried, throughout his life. Because he had taken so terrible a vow, Devavrata came to be called Bhīsma from that day onwards.

Two sons named Citrāṅgada and Vicitravīrya, were born to Śantanu. Citrāṅgada died when he was young. Vicitravirya married Ambikā, and Ambalikā daughters of the King of Kāsī. Vicitravīrya also died before any children were born to him. It seemed as if the family was about to become extinct. At this juncture Satyavatī thought about her son Vyāsa.

The mother thought about him, and instantly he reached Hastināpurī. Because of her compulsion, two sons were born, one each to Ambikā and Ambālikā from Vyāsa. The son of Ambikā was Dhṛtarāstra and the son of Ambālikā was Pāṇḍu. Vidura was the son born to Vyāsa by their maid.

From this time onwards we see Vyāsa as the spiritual teacher of the Kauravas and the Pāṇḍavas. Behind all the movements of these two families we could see the hand of Vyāsa. Thus, though he came to Hastināpurī and gave advice to the members of the family frequently,

his main abode was his hermitage. Vyāsa's contact with Hastināpura could be seen up to the Mahāprasthāna (the great departure) of the Pāṇḍavas. In all the adminstrative affairs up to this period, Vyāsa also had a part. The situations in which Vyāsa had taken part in the lifevoyage of the Kauravas and the Pāṇḍavas are given below:

(i) Vyāsa gave the boon that hundred sons would be born to Gāndhārī.

(ii) Vyāsa cut the mass of flesh given birth to by Gāndhārī into a hundred pieces and kept them in hundred pots.

(iii) Vyāsa consoled Gāndhārī by telling her that over and above hundred sons a daughter also would be born to her.

(iv) Vyāsa consoled the Pāṇḍavas who had been living in the forest with their mother Kuntī, after the death of Pāṇḍu their father.

(v) On another occasion Vyāsa came to the Pāṇḍavas and told them the stories of the previous births of Pāñcālī.

(vi) Vyāsa rendered all possible help to the Pāṇḍavas to marry Pāñcālī.

(vii) Very often Vyāsa was a member of the council of Dharmaputra.

(viii) It was Vyāsa who sent Arjuna to the north, Bhīmasena to the east, Sahadeva to the south and Nakula to the west for regional conquest.

(ix) Vyāsa engaged himself in making various arrangements in the Rājasūya (sacrifice or royal consecration) of Yudhisṭhira.

(x) At the end of the Rājasūya, Vyāsa predicted the future of Yudhisṭhira.

(xi) When the Rājasūya ended, Vyāsa anointed Yudihsṭhira.

(xii) Vyāsa advised Dhṛtarāsṭra to prevent Duryodhana from doing injustice.

(xiii) When the Pāṇḍavas were living in the Dvaitavana (forest) Vyāsa visited them and taught Yudhisṭhira the art of Pratismṛti.

(xiv) He sent Sañjaya to Dhṛtarāsṭra to tell him about the greatness of Arjuna and Śrī Kṛṣṇa.

(xv) He gave Sañjaya the power of having the eye of a seer penetrating beyond time and space (Divya dṛṣṭi).

(xvi) Vyāsa consoled Yudhisṭhira who was stricken with grief in the course of the battle of Bhārata.

(xvii) When Yudhisṭhira cried over the death of Ghaṭotkaca in the battle of Bhārata, Vyāsa came to Yudhisṭhira and consoled him.

(xviii) He talked to Aśvatthāmā about the greatness of Śiva and Śrī Kṛṣṇa.

(xix) When Sātyaki was about to kill Sañjaya, Vyāsa turned him back from the attempt and rescued Sañjaya.

(xx) Vyāsa argued and established that the act of cursing Aśvatthāmā on the part of Śrī Kṛṣṇa was correct. (M.B. Sauptika Parva, Chapter 16, Stanza 17).

(xxi) Vyāsa prevented Gāndhārī from her intention to curse the Pāṇḍavas.

(xxii) When the battle of Bhārata was over, Vyāsa advised Yudhisṭhira about matters regarding the adminstration of the country.

(xxiii) Yudhisṭhira felt grieved at the death of relatives and friends in the battle of Bhārata and he decided to commit suicide. But Vyāsa dissuaded him from that attempt.

(xxiv) Vyāsa walked to the place where Bhīsma lay on the bed of arrows and visited him.
(xxv) Vyāsa advised Yudhisṭhira to perform Aśvamedha (horse sacrifice).
(xxvi) Vyāsa advised the Pāṇḍavas to go to King Marutta for wealth when the battle of Bhārata was over.
(xxvii) Vyāsa consoled Uttarā, who was lamenting over the death of her husband.
(xxviii) He consoled Arjuna who was crying over the death of his son.
(xxix) Vyāsa advised Yudhisṭhira on the various arrangements which were to be made for the conducting of horse-sacrifice.
(xxx) Vyāsa went to Dhṛtarāṣṭra, who had gone to the forest after the Bhārata-battle and pacified him.
(xxxi) Vyāsa brought the spirits of those who died in the Bhārata-battle, to the surface of the river Ganges, by the power of his penance and Dhṛtarāsṭra and the others saw them.
(xxxii) At the instruction of Vyāsa, all the Kṣatriya widows immersed themselves in the river Ganges and everyone of them entered the world of there husband.
(xxxiii) When the Yadu-clan was completely destroyed, Arjuna went to the hermitage of Vyāsa and talked with him.
(xxxiv) Vyāsa had been an adviser of King Janamejaya.

Once a wicked man took rebirth as a worm. This worm was crawling in haste for life in front of a cart coming at great speed. He saved the worm and gave it Brahminhood, and in the next birth it became a Brahmin who lived in peace and comfort.

Towards the close of his life Vyāsa again entered the caves of Himālayas. Vyāsa who had steered through a very wide and rough sea of life, was in a position to understand clearly the various sides of human life. In the mind of that sage, who sat in deep contemplation in the eternally silent caves of the Himālayas, the events of his past life began to line up one after the other. From that inward instigation the Purāṇetihāsas (the Myths and legends) took form. It might have been during this period that Vyāsa divided the Vedas and composed Purāṇas and Upapurāṇas.

One does not go wrong in saying that it was the composing of the Mahābhārata that brought Vyāsa very close to the later generations. The stories of the Kauravas and the Pāṇḍavas, flowed through his mind as a river flows down crushing down the banks on either side. A scribe was necessary to take them down in the form of verses. Vyāsa informed Brahmā of this need. Brahmā replied "Gaṇapati is the only person capable of taking down every thing that you sing." Accordingly Vyāsa thought of Gaṇapati, who came to the side of Vyāsa, and he informed Gaṇapati of his need. Gaṇapati said that he was willing to do the work on condition that Vyāsa would go on singing unceasingly, so that he might not have to stop the iron pen. Vyāsa said that while he would be singing the poems without stopping, Gaṇapati should not take down this and that without grasping the meaning. Both agreed to this condition and the composing of the Mahābhārata commenced. Within two years and a half the great poetic work was finished. The great disciples of Vyāsa, such as Vaiśampāyana, Jaimini and such others sang them and learned them by heart and published them in the world.

It is stated in the Purāṇas that in every Manu's age, a Vyāsa will be born. It is mentioned

in Viṣṇu Purāṇa, Aṁśa 3, Chapter 3, as to who were the persons who took birth as Vyāsa in a particular Manu's age and which were the Vedas and branches of Vedas they had divided. It is given below: During the age of Manu Vaivasvata, in each of the past DwāparaYugas, the Veda had been divided by great hermits, twenty-eight times. Twentyeight Veda-Vyāsa have passed, each of whom had divided the Veda into four parts in each Dwāpara Yuga. It was Brahmā himself who had divided the Veda into four in the first DwāparaYuga. Prajāpati was the Vedavyāsa in the second Dwāparayuga. In the third, Vyāsa was the teacher-priest Śukra; in the fourth Bṛhaspati; in the fifth the Sun; and in the sixth the all powerful Dharmarāja. It was Indra in the seventh, Vasiṣṭha in the eight, Sārasvata in the ninth, and Tridhāmā in the tenth. It was Triśkha in the eleventh, Bharadvāja in the twelfth, Antarīksa in the thirteenth, Varṇī in the fourteenth, Trayyāruṇa in the fifteenth, Dhanañjaya in the sixteenth, Kratuñjaya in the seventeenth and Jaya in the eighteenth. Next Bharadvāja comes as Vedavyāsa and Gautama after Bharadvāja. It was hermit Haryātmā who was the next Vyāsa, and then comes Vājaśravas. The Next Vyāsa was Tṛṇabindu born in the clan of Samaśusma. He was followed by Ṛksa, otherwise called Vālmīki born in the family of Bhṛgu. Śakti is the Next Vyāsa. After that Parāśara, the Jātūkarṇa and then Kṛṣṇadvaipāyana. They are the twenty-eight Vedavyāsas. Each one of these had divided the Veda which had been one at the beginning of each Dwāparayuga, into four Vedas. It is Aśvatthāmā, the son of Droṇa, who is going to be the Vedavyāśa of the coming DwāparaYuga.

(i) Most of the scholars are of opinion that the period of Vyāsa was between 1800 and 1500 B.C.

(ii) Apāntaratamas was the rebirth of Vyāsa.

(iii) In Mahābhārata, the word Kṛṣṇa, Kṛṣṇadvaipāyana, Dvaipāyana, Satyavatīsuta, Satyavatyātmaja, Pārāśarya, Parāśarātmaja, Bādarāyaṇa, Vedavyāsa etc. are used as synonyms of Vyāsa.

(iv) The word Vyāsa means he who describes elaborately.

"He became Vyāsa because he had described all the Vedas". (M.B. Ādi Parva, Chapter 63, Stanza 88). Vyas = describe (Differentiate the branches and divide).

Y

YA

This letter means, "Yāgaz", "Yātā" (one who goes) or "hero". (Agni Purāṇa, Chapter 348).

YĀDAVA

See under Yaduvaṁśa.

YĀDAVĪ

Mother of the King of Sagara. (For more details see under Sagara).

YADU

The founder of Yādava Vaṁśa or Yadu Vaṁśa.

From Viṣṇu were descended in the following order :—Brahmā—Atri—Candra—Budha—Purūravas—Āyus—Nahusa—Yayāti—Yadu.

The origin of Yadu Vaṁśa is from Atri. Candra, Durvāsas and Dattātreya Muni were the son of Atri by Anasūyā. Budha was born to Candra, Purūravas was born to Budha, Āyus was born to Purūravas, and Nahusa was born to Āyus. Two children, Āyati and Yayāti were born to Nahusa. Yayāti had two wives, Śarmisṭhā and Devayānī. Three sons, Druhyu, Anudruhyu and Pūru were born to Śarmisṭhā. The Pūru Vaṁśa takes its origin from Pūru. Yayāti had two sons by Devayānī. They were Yadu and Turvasu. The descendants of Yadu are the Yādavas.

Four sons, Sahasrajit, Kroṣṭā, Nala and Ripu were born to Yadu. Sahasrajit had a son, Śatajit. Three sons Mahābhaya, Veṇuhaya and Hehaya were born to Śatajit. Of them Hehaya became famous under the name of Ekavīra and founded the Hehaya Vaṁśa. The Hehayas and Bhārgavas were on terms of enmity. Dharma was born to Hehaya, and Kunti or Kuṇi was born to Dharma. Kuṇi had four sons—Sadājit, Māhismān, Bhdarsena and Durdama.Dhanaka was the son of Bhadrasena and Dhanaka had four sons—Kṛtavīrya, Kṛtāgni, Kṛtavarmā and Kṛtaujas. Of them, Kṛtavīrya who was the eldest, was the father of Kārtavīryārjuna. From here, Yadu Vaṁśa continues from Kārtaviryārjuna. He had five sons, Jayadhvaja, Śūrasena, Vṛsabha, Madhu and Ūrjjita. Vṛsṇi was the son of Madhu, the fourth of them. From this point, Yadu vaṁśa continues from Vṛsṇi. Yādava Vaṁśa from this stage is also known as Vṛsṇi vaṁśa. Vṛsṇi Vaṁśa. Vṛsṇi had four sons—Sumitra. Yudhājit, Vasu and Sārvabhauma. Yadu

vaṁśa continues from Yudhājit. He had two sons, Śini and Nimma. Śini's son was Satyaka and Satyaka's son was Sātyaki. Sātyaki had another name, Yuyudhāna. Jaya was Sātyaki's son. Kuṇi was the son of Jaya, Anamitra was the son of Kuṇi and Pṛśṇi was the son of Anamitra. Pṛśṇi sons were Citraratha and Śvaphalka. Viḍūratha and Kukūra were born to Citraratha. Śūra was the son of Viḍūratha. Śini was the son of Śūra, Bhoja was the son of Śini, Hṛdīka was the son of Bhoja. Four sons, Devavāha, Gadādhanvā, Kṛtaparvā and Śūra, were born to Hṛdīka. Śūra married Mārisā and their children were Vasu, Devabhāga, Devaśravas, Ānaka. Sṛñjaya, Kākānīka, Śyāmaka, Vatsa, Kavūka and Vasudeva. Vasudeva married Devakī, the sister of Kansa. Śrī Kṛṣṇa was their son. Pradyumna was the son of Śrī Kṛṣṇa. Aniruddha was the son of Pradyumna and Vajra was the son of Aniruddha. The last known link of that branch of Yadu vaṁśa was Vajra.

Kansa also belonged to Yadu vaṁśa. Kukūra who was the brother of Viḍūratha was the ancestor of Kansa Ugrasena who was a lineal descendant of Kukūra, was the father of Kansa. The Purāṇas mention Devakī, the mother of Śrī Kṛṣṇa as Kansa's sister. But in fact she was not his direct sister. Ugrasena, Kansa's father, had a brother named Devaka. This Devaka had three sons, Devāpa, Upadeva and Sudeva. Devakī, Śrī Kṛṣṇa's mother was the daughter of Devāpa. Devakī had six sisters who were—Śrutadevā, Śāntidevā, Upadevā, Śrīdevā, Devaraksitā and Sahadevā.

Akrūra who went to Ambāḍi also belonged to another branch of Yadu vaṁśa. Pṛśṇi who was of the ninth generation from Vṛṣṇi, had two sons—Citraratha and Śvaphalka. Akrūra was the son of Śvaphalka.

(i) Once Yayāti wanted his sons Yadu to transfer the latter's youthfulness to Yayāti. The son refused to oblige the father who therefore pronounced a curse that Yadu's descendants would not enjoy kingship.

(ii) Yadu's descendants are called Yādavas.

(iii) Yadu was the son of Devayānī and the grandson of Śukrācārya. Although Yadu was a hero, he was dullwitted. He did not obey his father. He used to despise his father and brothers. His capital city was Hastināpura. He became dull-witted after the loss of his kingdom by the curse of his father. (M.B. Udyoga Parva, Chapter 149).

(iv) Śrī Kṛṣṇa was one of the most important members of Yadu Vaṁśa. That family continued only for 26 years more after the end of the Bhārata Yuddha. At the end of the thirty-six years, evil omens began to appear in Dwārakā. Whirlwinds began to blow furiously. Frightened birds began to fly helter-skelter. Rivers began to flow upwards. The whole land was enveloped in mist. Comets continued to drop from heaven, scattering sparks of fire. The sun's disc was eclipsed with clouds of dust.

At that time, one day, the sages Viśvāmitra, Kaṇva and Nārada happened to come to Dvārakā. A band of Yādavas, under the leadership of Sāmba, gathered round the sages to make fun of them. They dressed Sāmba like a pregnant woman and asked the sages what child "she" would bear. The enraged sages replied that the "Child" would be an iron scale pestle which would be the cause of the death of all the Yādavas. Besides, they added that, with the exception of Rāma, (Balabhadra Rāma) and Kṛṣṇa, the whole of Yādava Vaṁśa would come to ruin.

Next day Sāmba did give birth to an iron pestle. The frightened Yādavas recalled the curse of the sages. They reported the matter to their king. The king, in deep gloom, had the pestle filed into dust and ordered his men to throw the dust into the sea.

People recalled Gāndhārī's curse on Śrī Kṛṣṇa after the Bhārata Yuddha. The curse was that the family of Śrī Kṛṣṇa who was the cause of all mischief, would be wiped out within a period of 36 years.

At that time, women began to be stone from Dwārakā every night by a dark woman monster. Śrī Kṛṣṇa's weapon, Cakra slipped out of Kṛṣṇa's grip and rose up to heaven, in the very presence of the Vṛṣṇis. Seeing these evil omens, the alarmed Vṛṣṇis and Andhakas began to leave the place on a pilgrimage. They reached the shore of Prabhāsa Tīrtha. The Uddhavas parted company with the Yādavas there. Nobody prevented the Uddhavas. Śrī Kṛṣṇa who saw that the end of the Yādavas was approaching, also kept silent. The Yādava leaders in despair, took to drinking. Intoxicated by drinking they began to quarrel. The particles of the iron pestle thrown into the sea, were carried and deposited on the shore by the waves. They began to sprout into a kind of grass. The blades of this grass soon transformed themselves into iron pestles. The Yādavas pulled them out and began attacking each other with them. Most of them were beaten to death by their own kinsfolk. Śrī Kṛṣṇa who was in a state of trance in "Yogāsana", was hit on his toe by an arrow shot by a hunter and he fell into Samādhi. Balabhadra Rāma renounced his body and went to Pātāla.

After that the sea advanced and submerged the whole of Dwārakā.

YĀJÑAVALKYA

An ancient sage who was a profound scholar.

Purāṇas say that this sage spent the major part of his life at the court of King Janaka. He was also King Janaka's priest. In Agni Purāṇa, Chapter 16, it is mentioned that Kalki was Yājñavalkya's priest. Mahābhārata, Anuśāsana Parva, Chapter 4, Verse 51, mentions that Yājñavalkya was a "Brahmavādī son" of Viśvāmitra.

Once King Janaka conducted a Yāga. At that time he wished to find out the most eminent among the sages. He promised to present a thousand cows to the sage who was a consummate scholar. A bag of gold coins was also tied to each horn of the cows. Janaka announced that the sage who claimed to be a consummate scholar might come forward and take the cows with him. No one among the numerous sages who were present, dared to come forward. Yājñavalkya, however, ordered his disciple to take the cows home with him. The other sages questioned his right to claim the cows. Yājñavalkya asserted his right to do so. One of the sages named Arthabhāga stood up and asked him the following question :—

Arthabhāga :—When a man who has not acquired divine knowledge dies, his "Jñānendriyas" (senses of knowledge) are also merged with it. How is it possible for him to accept another body afterwards? "Yājñavalkya:—Karna (action) becomes the cause of his rebirth."

Next Kahola and many other sages put various questions to him. The substance of their talk is given below :

Kahola : What have you to say about the invisible and omnipresent Brahman?

Yājñavalkya : What soul is the omni-present Brahman. The soul has no hunger or thirst, fear or desire, old age or death. Those who wish to know the soul, become sages after transcending love of wife, children or worldly riches. The two qualities essential for sages are scholarship and spiritual knowledge.

Gārgī :—Who is the warp and woof of everything?

Yājña :—It is Brahman. Do not ask further; if you do, your head will be broken to pieces.

Āruṇi :—He who is contained in Jagat (the universe) without the knowledge of Jagat, he whose body is Jagat, he who controls Jagat as antaryāmī, he is within every one. He cannot be seen, but he sees. He cannot be heard; but he hears. He is capable of thinking; but he is beyond our thoughts. He exists as one who sees, hears and thinks, in all creatures.

Gārgī :—I have two questions to ask. They are as sharp and pointed as two arrows. By what force is fixed that which is above heaven, below the earth and that which is between them like warp and woof?

Yājña :—By the sky.

Gārgī :—By what force is the sky held in position like warp and woof?

Yājña :—Under the command of God, the sun and moon do not deviate from their orbits. The sky and the earth remain in their respective places. Rivers run making the fields fertile. One who lives and works without the ability to know God does not obtain immortality. He who dies without knowing God is a Kṛpaṇa (spiritual bankrupt). On the contrary, he who knows God attains Mokṣa.

Śākala :—How many Gods are there?

Yājña :—Thirty-three. They are—8 Vasus, 11 Rudras, 12 Ādityas, Indra and Prajāpati. The 8 Vasus are—Agni, Pṛthvī, Vāyu, Antarīkṣa, Āditya, Dyau (Heaven), Candra and Stars. The 11 Rudras are the combination of the 10 jñānendriyas and the working of the mind. The ruling deities of the 12 months are known as the 12 Ādityas. They receive into them our lives and our Karmans (actions).

Yājñavalkya gave suitable answers to all other questions of Śākalya. At last, he asked Śākalya :—"Now I will ask you a question. Whom do the Upanisads describe? If you do answer, your head will break." Śākalya could not answer it. He dropped down with a broken head. He asked the other scholars who had gathered there, if any of them wanted to ask him more questions. But no one came forward. All remained dumb. Then he continued :—"Fresh leaves sprout from a tree which has been cut. If the seed is destroyed, the tree does not grow out of it. How is it that a man is born again after his death?"

No one was able to answer that question. Thus after defeating all of them in argument, Yājñavalkya went home with cows.

On another occasion, Yājñavalkya went to see King Janaka. The King asked him whether he had come for getting cows or to ask abstruse question. The sage answered that he had come for both. Their conversation continued as follows :— Janaka :—Jita Muni has said that "Vacana" (word) is Brahman or God. What is your opinion?

Yājña :—It is correct. But did he say which is the body and abode of God?

Janaka :—No.

Yājña :—In that case he has said only one-fourth about God. Vacana is god's body and sky, his abode. Brahmavidyā depends on the word. The word is Parabrahman. Janaka was highly pleased. He decided to give a thousand bulls to the sage. But Yājñavalkya said that his father's principle was to give effective knowledge to the pupil and not to receive any *daksiṇā* (Payment) from him. Janaka again wanted Yājñavalkya to explain clearly what "Brahma Vidyā" means.

Yājña :—Just as a person can reach his destination by walking or by travelling in a chariot or by sailing in a boat, in order to secure peace for the soul, you are depending on the Upanisads. But although one is learned in Vedas and Āgamas, or adored by others or wealthy, or well-versed in Upanisads, unless one has known God—unless one acquired Brahmajñāna—one cannot be said to be gratified. Do you know where you will go after renouncing your body?

Janaka :—I do not know.

Yājña :—I shall tell you. The deity of the right eye is "Indra" (light). People call it "Indra". The deity of the left eye is Indrāṇī, the wife of Indra. Indra is eater and Indrāṇī is food. In a state of consciousness they are separated. (Then the soul is called Vaiśvānara). In a state of dream, the two are united. (Then the soul is called Taijasa). In a state of slumber, the sould is in "Prjñāa" state. (Since there is no activity it is called Prājña). In the fourth or "Turīya" state, one becomes capable of transcending the three other states and to attain Parabrahman. It is a state of fearlessness transcending birth and death.

The king who was pleased by this teaching dedicated the kingdom of Videha and even himself to the sage.

After some years Yājñavalkya went again to Janaka's court. At that time also there was a philosophical discussion between the king and the sage in the form of question and answers.

Janaka :—Which is the light that gives us guidance during the day time?

Yājña :—The Sun.

Janaka :—After which is the light that guides us?

Yājña :—The Moon.

Janaka :—And in the absence of the sun and moon?

Yājña :—Agni.

Janaka :—Which is the light that guides us in the absence of the sun, moon and Agni?

Yājña :—Vacana.

Janaka :—Which is the light that shines in the absence of all these luminaries?

Yājña :—Ātmajyotis (soul's light).

Janaka :—Who is Ātman?

Yājña :—"Purusa" who is formed by the union of "vyāna" in prāṇas (lives) and jyotis (light) in the heart. The soul is disposed to action with the help of intelligence. In the end it transceds the body, senses and mind and attains Mokṣa. In the state of consciousness the soul's activities become manifest to us. When in sleep, after deputing "Prāṇa" for the protection of the body, the soul remains outside the body. The senses become inactive. Therefore, we should never wake up one who is asleep. When the soul remains in the body and the senses are active, it is in a most vigilant state. Thus, the soul is above the states of wakefulness,

dream and slumber. The soul is the divine light of pure energy.

Janaka who was pleased, gave the sage a thousand cows more. After that Yājñavalkya spoke about liberation from worldly bonds.

Yājña :—The soul has no connection with the three conditions. Just as the actions in a dream do not affect the soul, the actions in a wakeful state also do not affect it. Just as a fish jumps from one side of the river to the other and back again, life keeps jumping from the state of wakefulness to the state of slumber and *vice versa*.

Just as a kite goes up flying and then comes back to its nest, one moves from the state of wakefulness to sleep and back again. In deep slumber, he merges with God, but he does not know that. In that state, the father or the mother does not have the knowledge that they are the father or mother.

After that Yājñavalkya explained the nature of the soul and the various aspects of its working in a state of wake-fulness and of slumber. He added :—"As long as there is "Kāma" (desire) there is "Karman" also. Life goes on passing from birth to death and from death to birth. One attains perfection when one is above all desires, and acquires the highest divine knowledge. He is liberated from birth and death and becomes immortal.

By *jñāna*, *dāna* and *tapas* we become self-purified and thus become worthy of the highest divine grace. We have to go from the world of Karman (action) to the world of Ātman (soul). One who has acquired Brahmajñāna (knowledge of Brahman) becomes a Brāhmaṇa. Hearing these famous teachings of Yājñavalkya, Janaka became his permanent disciple.

Yājñavalkya had two wives named Kalyāṇī and Maitreyī. After giving his all to his wives he passed into immortality. (Bṛhadāraṇyaka; M.B. Śānti Parva, Chapter 3-9).

Yājñavalkya has written a Smṛti on the subject of Law. "Mitāksarā" is its famous commentary. Mitāksarā is the highest authoritative treatise on Law in South India.

Other details

(i) Yājñavalkya flourished in Yudhiṣṭhira's assembly.

(ii) He was also a member of Indra's assembly.

(iii) Yājñavalkya was the priest at the Rājasūya Yajña of Dharmapautra.

(iv) Yājñavalkya had his knowledge of Vedas from Sūryadeva.

YAMAJIHVĀ

A prostitute. In Kathāsaritsāgara, Śaktiyaśolambaka, 1st Taraṅga, there is a story about her as follows:

In the city of Citrakūṭa Ratnavarmā a wealthy Vaiśya, had a son named Īśvaravarmā. In order to avoid his son falling under the influence of prostitutes, the father decided to teach "veśyātantram", to Īśvaravarmā while he was a boy. Yamajihvā, the prostitute undertook his task for a reward of 1000 Niṣkas. (A gold coin of that time).

After completing his education on the wiles and tricks of prostitutes, he was sent by his father to start a trade with a capital of five crores of Niṣkas. Īśvaravarmā and his friend Arthadatta on their way, stopped at a park on the outskirts of the city of Kāñcanapura. There he fell a victim to the bewitching charms of a prostitute named Sundarī. He spent the lion's share of the money given by his father, on her. On the advice of his friend Arthadatta he was about to leave

the place when Sundarī pretended to be in danger of falling into a well asked for his help. Īśvaravarmā was again caught in her trap and he was forced to spend the rest of his money also on her. When he was rendered penniless the prostitute and her mother deserted him.

Īśvaravarmā returned home to his father, empty-handed. Ratnavarmā took his son of Yamajihvā again and told her the whole story. He said that his son fell into this plight because Yamajihvā's training was not effective. After listening to the whole story, Yamajihvā promised to recover the whole amount lost by Īśvaravarmā. She brought her trained monkey named "Āla" and placed 1,000 Niṣkas before him. She taught him to swallow the whole amount. After that, she taught him to give out by vomiting, the swallowed money in instalments of twenty, thirty, forty etc., as ordered. Then Yamajihvā said to Īśvaravarmā:— "Take this monkey with you and go to Sundarī's place. Make him swallow the money in secret and get in again from him, in instalments, in her presence. She would think that the monkey is an inexhaustible source of wealth and would be prepared to buy it at any cost—even by offering her whole wealth in return. At first you must pretend to be unwilling to part with the monkey. In the end, you must make him swallow 2,000 Niṣkas which he would be able to give out in two days at the rate of 1,000 on each day. Exchange him for her whole wealth and leave the place immediately."

With this advice Yamajihvā sent Īśvaravarmā with the monkey. He went to Kāñcanapura in the company of his friend Arthadatta after receiving two crores of Niṣkas from his father. When Sundarī knew that Īśvaravarmā had come again with more money, she welcomed him with due respect and invited him to live with her. He accepted her invitation and took up his residence there. One day, he brought the monkey into the house and in the presence of Sundarī asked him to produce various amounts of money for different purposes.

The monkey promptly vomited the various amount separately without making any mistake. Sundarī and her mother Makarakaṭī were naturally amazed at the marvellous performance of the monkey. Īśvaravarmā explained that the monkey was capable of giving in this way, 1,000 Niṣkas daily. Sundarī made up her mind to purchase the wonderful animal at any price. She requested Īśvaravarmā to give her the monkey in exchange for the crores of Niṣkas she had taken from him earlier. But he turned down her request. At last she persuaded him to sell the monkey to her for the entire wealth she possessed. Īśvaravarmā secretly made the monkey swallow 2,000 Niṣkas before handing it over to Sundarī and left the place at once to go do Svarṇadvīpa for trade.

Āla, the monkey gave Sundarī 1,000 Niṣkas on each of the first two days, but on the third day she was disillusioned. In her disappointment and anger, she beat Ālan. The enraged monkey attacked both Sundarī and Makarakaṭī and harmed them by biting and tearing with its nails. They in turn, beat him to death. Thus, Sundarī lost all her ill-gotten wealth and was reduced to utter poverty and distress.

YAMUNĀ

Another name for the river Kālindī. (See also under Kālindī).

The water in the river Kālindī is black in colour. There is a story behind the changing of the colour of this river-water into black. Originally it was clear.

After the death of Satī, Dakṣa's daughter, Śiva broke up Dakṣa yāga and went about rambling round the world. Kāmadeva who saw Śiva had lost his wife (Satī) shot him with "Unmādāstra" (an arrow causing madness and excitement). Śiva, in his excitement, always thinking about Satī, wandered about, finding peace and rest nowhere. In his excited and restless state he plunged himself into Kālindī river. Just then, the clear water of the river turned black. (Vāmana Purāṇa, Chapter 6).

The greatness of Kālindī (Yamunā). The Purāṇas declare that by bathing in the holy Kālindī one attains heaven. There is a story illustrating this in Padma Purāṇa, Chapter 30, as follows:

Long ago, in Kṛtayuga, there lived in the country of Niṣadha,, a very wealthy Vaiśya, by name Hemakuṇḍala. By doing various kinds of business, he had earned eight crores of golden coins. By that time he was advancing in age. At this stage he began to think of the transitoriness of worldly pleasures and set apart one-sixth of his entire wealth for charitable purposes. He built two temples—one for Viṣṇu and the other for Śiva. He offered daily worship to the gods and spent money in generous hospitality. His two sons, Śrīkuṇḍala and Vikuṇḍala were growing up. He entrusted the burden of domestic affairs to them and went to the forest to perform austere *tapas*, after which he attained Viṣṇuloka.

His sons, who were intoxicated with their affluent and luxurious life, deviated from the virtue and began to indulge in all kinds of sensual pleasures. It did not take long for them to be reduced to utter poverty. Their relatives and dependants left them to their fate and at last, they began to resort to stealing. For fear of the king, the public and the law, they changed their residence to the woods. One of them went to a mountain and the other to a forest. One day, the elder brother was caught by a tiger and the younger was bit by a snake. Both of them died on the same day. Yama's agents took both to Yamaloka. Dharmarāja (Yama) ordered the elder brother to be sent to Naraka (Hell) and the younger one (Vikuṇḍala) to be sent to Heaven.

Vikuṇḍala who knew that he did not deserve Heaven by any standards, asked Yama's agent how this had happened. The agent gave him this answer:— "There was a Brāhmaṇa well-versed in Vedic lore, who was the son of Harimitra. His *āśrama* was on the southern bank of Yamunā. While you were living in the forest, you were associated with him. As a result of that contact, it so happened that you bathed for two months in the holy river Kālindī, the waters of which have the power of absolving sinners. By your bath in the first month you were liberated from all sins. By the second you have become eligible for Heaven. You have qualified yourself for the eternal bliss of Heaven, by that holy act."

Yamunā is being worshipped as a goddess. Devotees of this goddess imagine her as riding on a tortoise, carrying a water pot in her hand and is of black complexion. (Agni Purāṇa, Chapter 50).

YATUDHĀNĪ

A Rākṣasī who was born from the sacrificial fire when King Vṛṣādarbhi performed a *yāga*. As directed by the king, she proceeded to the forest to destroy the Saptarṣis. She remained there as the owner of the tank in which the sages used to take bath. Seeing her standing alone there, they enquired who she was. She answered that she guarding the tank. She allowed them

to enter into the tank after each of them explained the meaning of his name. Accordingly, the sages Atri, Vasiṣṭha, Kaśyapa, Viśvāmitra, Gautama and Bharadvāja explained the meaning of their names before getting down into the tank. At last when sage Śunassakha's turn came, he said that he was not prepared to explain in detail, the meaning of his name and that she should be satisfied with his statement that he was the sage Śunassakha. Yātudhānī became angry on hearing it and insisted on his giving the meaning of his name. Śunassakha with a single stroke with his "tridaṇḍa" (trident) killed her. Śunassakha was really Indra himself.

YAVANA

There are many references to Yavanas and the land of Yavanas in the Purāṇas. There is a statement in Mahābhārata, Ādi Parva, Chapter 85, Verse 34, that the Yavana race takes its source from Turvasu, the son of Yayāti. There is another version in Mahābhārata, Ādi Parva, Chapter 174, Verse 36, that Yavanas were born from the womb and the sides of Nandinī.

(i) Arjuna's brother Sahadeva once conquered the Yavana land.

(ii) Mahābhārata, Sabhā Parva, mentions that on another occasion, Nakula defeated the Yavanas.

(iii) According to Mahābhārata, Vana Parva, Chapter 188, Verse 35, the world will be filled with Yavanas and other Mleccha (low class) kings.

(iv) In the course of his conquests, Karṇa once subdued the Yavanas.

(v) Mahābhārata, Udyoga Parva, Chapter 19, Verse 21, mentions that king Sudakṣiṇa of Kāmboja approached Duryodhana with an "Akṣauhiṇī" alongwith the Yavanas, to take part in Bhārata Yuddha.

(vi) Mahābhārata, Bhīṣma Parva, Chapter 9, Verse 65 states that at the time of Mahābhārata, Yavana land was part of India.

(vii) Originally Yavanas were Kṣatriyas. But they became Śūdras by the curse of Brāhmaṇas.

(viii) Once there was a duel between a Yavana king and Mucukunda. (For further details, see under Mucukunda).

YAYATI

An eminent king of the Lunar dynasty.

From Viṣṇu were descended in the following order — Brahmā- Atri- Candra- Budha- Purūravas- Āyus- Nahuṣa- Yayāti.

Sage Atri had three sons—Candra, Durvāsas and Dattātreya-by his wife Anasūyā. Candra's son was Budha, Budha's son was Purūravas, Purūravas's son was Āyus, Āyus's son was Nahuṣa who had six sons— Yati, Yayāti, Saṁyāti, Āyāti, Ayati, and Dhruva. Yayāti had two wives, Devayānī and Śarmiṣṭhā. Two sons, Yadu and Turvasu, were born to Devayānī. Of them, Yadu became the founder of Yaduvaṁśa. Śarmiṣṭhā had three sons who were Druhyu, Anudruhyu and Pūru. The Puruvaṁśa traces its origin to Puru.

Yayāti married Devayānī, the daughter of sage Śukra and Śarmiṣṭhā, the daughter of Vṛṣaparvā.

There is a story behind this marriage, given in Mahābhārata, Ādi Parva, Chapter 76.

Once there was keen rivalry between Devas and Asuras. For achieving victory Devas

accepted Bṛhaspati and Asuras accepted Śukra as their preceptors. Although Devas slaughtered all Asuras they were restored to life by Śukra by the power of his mantra. Devas and Asuras resumed their battle. "Mṛtasañjīvanī" (the art of reviving the dead) was then unknown to the gods. Devas sent the handsome youth Kaca to Śukra, to learn Mṛtasañjīvanī from him. There, Kaca fell in love with Devayānī, Śukra's daughter. But after acquiring the knowledge about Mñtasañjivanī he returned, without marrying Devayānī. At the time of his departure, Kaca and Devayānī cursed each other. Devayānī's curse was that Kaca's newly acquired knowledge would not produce the desired result, while kaca's curse was that Devayānī would not be married by any youthful ṛṣi.

Śarmiṣṭhā was the daughter of Vṛṣaparvā, the Daitya king. Devayānī was the daughter of Śukra, the Daitya preceptor. One day they were enjoying a bath in a forest brook with their maids, after leaving their clothes on the bank of the stream. At that time Devendra who came that way, transformed himself into a strong wind and carried all the clothes to a place and put all of them in a heap. Seeing this, the women rushed out of the water and in the hurried confusion in snatching their garments Devayānī and Śarmiṣṭhā happened to put on each other's clothes. A quarrel took place between them on this mistake and the angry Śamiṣṭhā pushed Devayānī into an unused well. Thinking that Devayānī was dead, Śarmiṣṭhā and her maids went to the palace.

At this time, Yayāti who was a king of the lunar dynasty happened to come there exhausted after his hunting. After rescuing Devayānī from the well and enquiring about her identity and the circumstances in which she fell into the well, he returned to his palace.

Devayānī sent her maid Ghūrṇikā to her father and informed him about her mishap. The father, sage Śukra became angry towards Vṛṣaparvā, and came down from Daityaloka and settled down in the forest with his daughter. Afraid of his preceptor's curse and anger, V lṣaparvā came to Śukra and offered profuse applogies to him for his daughter's misconduct. But Śukra answered that he would be prepared to forgive only if Śarmiṣṭhā with 1000 maids would go and serve Devayānī. Finding no other way, Vṛṣaparvā yielded to the condition. Soon Śarnisṭhā and her 1000 maids went to the forest and began to serve Devayānī. Śukra returned to Daityaloka. Sometime after this, Yayāti came to the forest one day for hunting. There he met Devayānī, being attended by many maids. In the conversation that followed, Devayānī was able to recognize Yayāti. She fell in love with him. But Yayāti insited that he was not prepared to marry her without the consent of Śukracārya. So she sent one of her maids to her father and informed him of her desire. The sage readily agreed and had their marriage performed. He also presented them 1,000 maids. After the ceremony, Yayāti returned to his palace with his bride. Śarmiṣṭhā and the 2,000 maids also accompanied them.

After his arrival in his capital city, Yayāti made arrangements for Devayānī residence in his own palace with Śarmiṣṭhā took up her residence in Aśokavanikā. In due course, Devayānī gave birth to a son. The sight of the child roused the motherly instincts of Śarmiṣṭhā who spent a thousand years in heart-burning. One day, while she was brooding alone in her garden, Yayāti happened to come there. As they met, their hearts were moved by tender feelings. Śarmiṣṭhā approached Yayāti and begged for a son. But he tried to evade her by pleading that it was not proper to do anything in violation of Dharma. But in the end, he had to yield to her

earnest supplications and philosophical arguments. Thus, Śarmiṣṭhā conceived a son in secret. When the child was born and it grew up, Devayānī's mind was constantly vexed with the thought as to who was the father. Once in an angry mood she questioned Śarmiṣṭhā herself about it. She answered that the child's father was a sage whose identity she could not ascertain in the excitement of her union with him. Any way, this answer satisfied Devayānī.

Soon after, another son was born to Devayānī. The first boy was named Yadu and the second son, Turvasu. As a result of the secret relations between Yayāti and Śarmiṣṭhā, three boys were born to her and they were named Druhyu, Anudruhyu and Pūru, respectively. These boys also grew up in Aśokavanikā.

Once Devayānī was in her garden with her husband and children. Just then, Śarmiṣṭhā's children also happened to come there. Devayānī who somehow had her own suspicions, enquired of them their parentage and the innocent children replied that their mother was Śarmiṣṭhā and their father was Yayāti. Devayānī who became furious, immediately went to Asuraloka and informed her father Śukra about it. On hearing it, the sage who was beside himself with anger owing to his paternal affection, cursed Yayāti so that he fell a victim to the infirmities of old age. Yayāti entreated Śukra to withdraw the curse since he had not enjoyed his youth to the full.

Śukra lifted the curse by assuring him that one of Yayāti's sons would accept his father's old age in exchange for his youth and the son would be crowned king after Yayāti. (M. B. Ādi Parva, Chapter 82 and 83).

Yayāti asked his eldest son Yadu for his youthfulness. But the latter was not prepared to exchange it for his father's old age. Next the father approached his younger sons, Turvasu, Druhyu, and Anudruhyu, with the same request, but all of them in turn refused to oblige him. Even though Yayāti promised to return the youthfulness to them after a thousand years, they refused to exchange it for his old age. Yayāti in his anger, cursed Yadu that his progeny would never become kings. Turvasu's family would be completely destroyed and Druhyu would float down the river, with unfulfilled desires and faded prosperity. Pūru wholeheartedly accepted his father's old age in exchange for his youth and went to the forest. From that day Yayāti began his reign with a cheerful heart, (M. B. Ādi parva, Chapters 84 and 85).

In Padma Purāṇa, there is a slightly different version about the way in which Yayāti fell a victim to the infirmities of old age. It is as follows:- Seeing the rigorous observance of Yayāti's virtuous life, Devendra began to be alarmed at the thought that he might be dislodged from his place. He called his charioteer Mātali and ordered him to bring Yayāti with him to Indraloka.

When Mātali failed in his mission, Devendra sent some Gandharvas to enact the Drama of "Vāmanāvatāra" before Yayāti. Enchanted by the charm and performance of Rati on the stage, the King became irresistibly fascinated by the female sex.

Once the Rākṣasī named Jarā and Madana got access to Yayāti's body. While in that state, one day he went to the forest for hunting. There he happened to meet a beautiful girl named "Aśrubindhumatī". From her companion-maid, Viśālā, the King came to know of her history. Viśālā said to Yayāti— "Long ago when Kāmadeva was burnt Rati was in deep grief. The gods were moved to pity by her tears and they restored Kāma to life. Rati who was extremely happy, began to shed tears of joy. A beautiful girl was born from the tears which fell

from her left eye. This maid who is standing before you is that girl. She is now looking for a suitable person for her Svayaṁvara." On hearing this story the king expressed his desire to marry her. Aśrubindumatī agreed to become his wife on condition that he exchanged his old age with some young person for his youthfulness.

Yayāti returned to his palace and asked each of his sons to give him his youth. Pūru alone fulfilled his father's desire. After this Yayāti married Aśrubindumatī. But he was compelled to submit to another condition also, that he should not maintain any contact with his other wives. Devayānī and Śarmiṣṭhā naturally, became distressed and furious when they saw Yayāti and Aśrubindumatī as husband and wife. So Yayāti asked Yadu to kill both of them. But Yadu refused to obey him. Yayāti who became angry at this, cursed his son that one of his descendants would marry his uncle's daughter and become heir to his mother's wealth.

After sometime, on Menakā's advice, Aśrubindumatī urged Yayāti to go on a visit to Heaven. So he entrusted his kingdom to Pūru and went to Vaikuṇṭha.

The Purāṇas describe Yayāti as a noble and eminent king. Some of the events which took place during his reign and which deserve special praise, are given below:

Once when King Yayāti was in the company of his subjects, a Brāhmaṇa approached him with a request for Guṛudakṣiṇā. At once Yayāti gave him a gift of 1,000 cows. (M. B. Vana Parva, Chapter 195).

Yayāti and Gālava. See para 6 under Gālava.

His end. After a thosand years, Yayāti handed over his kingship to Pūru and went to the forest. He spent many years living in Bhṛgutuṅga in the company of sages, and feeding on fruits, roots, etc., and in the end died in the forest and attained Heaven.

Yayāti's fall from Heaven. Yayāti remained in Heaven for many years. Once he insulted the Devas, Indra and other gods and kings in the divine assembly. The gods looked at one another, wondering who this proud fellow was. They asked how this man reached Heaven without renoucning his pride. In the meantime Yayāti lost his balance and fell down from Heaven to the earth. While descending, he prayed that he should fall in the midst of good men.

Just at this time, four kings named Pratardana, Vasumanas, Śibi and Aṣṭaka were performing a Yāga in Naimiṣāraṇya. Yayāti happened to fall head downwards into their midst. But since they caught him in his fall he did not crash to the ground. He explained his story to them. They allowed him to accept the fruit of their Yajña and to go to Heaven. But since he was a Kṣatriya he told them he had no right to it. Just then, his daughter Mādhavī arrived there. She allowed him to take half of the divine grace which she had earned and with the help of it Yayāti ascended to Heaven again.

(i) Yayāti witnessed the battle between Kauravas and Pāṇḍavas which was fought as a result of the theft of King Virāṭa's cows.

(ii) In Mahābhārata, Sabhā Parva, Chapter 8, Verse 8, it is stated that King Yayāti continues to be in Yama's assembly.

(iii) Yayāti once gave 1,000 cows to a Brāhmaṇa as "Gurudakṣiṇā".

(iv) He came riding in Indra's chariot and witnessed the battle between Arjuna and Kṛpācārya, from the sky.

(v) Mahābhārata, Udyoga Parva, Chapter 115, mentions that Yayāti had conducted 1,000

Yāgas and that he was the leader of all Kings.

YOGA

It is Jñāna that reveals Brahman. Yoga is the concentration on Brahman. Agni Purāṇa, Chapter 372, mentions that Yoga is the perfect union of Jivātmā and Paramātmā.

In fact Yoga is activity with the body as its basis. It may be doubted how a mere physical karman helps Parabrahmadarśana. But Maharṣis assert that there is an insupportable connection between matter and soul. Matter and soul are merely the two phases of the single "Astitva". The object of Yoga is to achieve union with Parabrahman; in other words, to attain Mokṣa. The recitation of mantras is important in many disciplines connected with the practice of Yoga. The letters and words of mantras are so arranged that their recitation in the proper manner produces profound and favourable effects in the body. The habitual recitation of mantras helps the practice of Yoga.

There are two broad divisions of Yoga—Haṭha Yoga and Rāja Yoga. The two are interconnected and have to be practised simultaneously. Haṭha Yoga is mainly concerned with disciplining the body by various kinds of exercises. Standing in Pañcāgni with the arms held aloft; standing on one leg or standing on the head are some of these exercises. Rāja Yoga aims at arousing Prajñā by control of the senses.

Rāja Yoga involves the practice of eight disciplines. They are : Yama, Niyama, Āsana, Prāṇāyāma, Pratyāhāra, Dhāraṇā, Dhyāna and Samādhi. An account of each of these is given below:

Yama. Yama means refraining from evil courses or sinful things like cruelty or dishonesty. Yama demands the practice of Ahiṁsā, satya, asteya, brahmacarya and aparigraha. (Ahiṁsā = non-violence or not killing any creature. Satya = truth; practising truth in toughts, words and deeds. Asteya = not stealing. Brahmacarya = sexual continence. Aparigraha = not coveting wealth or pleasures which are not absolutely necessary).

Niyama. While Yama is a negative discipline, Niyama is a positive one. It requires the positive practice of virtuous courses. Niyama includes five things:— Śauca (cleanliness), Santoṣa (contentment), Tapas (penance and austerities), Svādhyāya (study of the Vedas and incantations or mantras) and Īśvarapraṇidhāna (prayer and meditating on God). Śauca means not only cleanliness of the body, but also of the mind. The mind must be purged of all 'malas' like *kāma*, *krodha*, and *lobha*. Tapas means ability to endure opposites (dvandvas) like heat and cold or joy and sorrow. Svādhyāya is "study of philosophical works." Īśvarapraṇidhāna—dedicating all actions unto God.

Āsana. The way of sitting or posture. Different postures have been prescribed for different actions. First of all, the *yogī* must choose a suitable place.

(The place must be level, neat, free from stones, fire or gravel, agreeable to the mind and not causing irritation to the eyes). (Śvetāśvarata).

Different āsanas like Padmāsana, Svastikāsana and Siddhāsana have been prescribed for the practice of Yoga.

Putting the left leg on the right thigh and the right leg on the left thigh, holding the right toe with the left hand and the left toe with the right hand, place the chin on the chest and look

at the tip of the nose. This is Padmāsana.

Sitting upright with the feet tucked under the hips is Svastikāsana. Placing the left leg under the genitals, put the right leg on it. Insert the chin into the pit of the throat; control the senses; with steady eyes look at the point between the eye-brows. This is Siddhāsana which will break open the doors to Mokṣa.

Prāṇyāma. This is regulation of breathing. Inhale air through the left nostril, retain the air in the lungs for a few minutes and then exhale it through the right nostril. The process may be reversed— that is inhalation through the right nostril and exhalation through the left. This is the first step in Prāṇāyāma. Exhaling the breath and then not inhaling for sometime is called recaka; the opposite process is called pūraka. The object of prāṇāyāma is to awaken Kuṇḍalinī.

Pratyāhāra. This is a process of withdrawing the five senses from the outer world. A man who practises Pratyāhāra becomes oblivious of the outer world. This helps the concentration of the mind on the Ātman.

Dhāraṇā. Withdrawing the mind from outer objects and concentrating it on the self.

Dhyāna. Meditation, concentration the mind on several places like Bhrūmadhya and nābhīcakra. Repeating the sacred syllable OM is very useful in *dhyāna.*

Samādhi. In Samādhi the soul and mind unite, the mind merging into the soul. Samādhi is defined thus:

When the mind and soul unite just as salt and water unite, that state is called Samādhi.

YUDDHA (WAR)

In ancient times in India war was considered a "Rājadharma". A war declared under this law was known as "Dharmayuddha".

It is forbidden to use a weapon describing it falsely as another weapon. The use of arrows heated in fire, is also against Dharmayuddha.

It is also against the rules of Dharmayuddha to kill a person who gets down from the chariot, a eunuch, one with joined palms, one who squats on the ground, one who seeks refuge, one who is asleep, one who is naked, an unarmed person, one who has come to witness the fight, one who is fighting with another, one whose weapon is broken, one who is bereaved by the death of a son or other relative, one who is vanquished, one who fees from battle, and one who refuses to attach in return etc.

If a warrior fleeing from battlefield is killed by his enemy, he carries with him his master's sins.

All the grace earned by the young man who flees from battle, passes to his master.

The soldier himself may take all booty in the battle except chariots, horses, elephants, umbrellas, wealth, corn, cows, women, weapons, silver and gold.

All costly articles, seized in battle, such as gold, silver, jewels etc. are to be handed over to the king, according to the Vedas.

YUYUTSU

Son of Dhṛtarāṣṭra by a Vaiśya woman. He is not included in the 100 sons of Dhṛtarāṣṭra. Yuyutsu is referred to by another name, "Karaṇa" in Mahābhārata, Ādi Parva, Chapter 68,

Verse 113.

(i) It was Yuyutsu who disclosed to the Pāṇḍavas that once Duryodhana gave poisoned food to Bhīmasena.
(ii) Yuyutsu was present at the Svayaṁvara of Draupadī.
(iii) In Bhārata Yuddha, Yuyutsu joined the Pāṇḍava party.
(iv) He was an eminent warrior and an honest and mighty hero. Many Kings attacked him in the city Vāraṇāvata. He was not able to fulfil his desire to kill all of them.
(v) In Bhārata Yuddha he fought with Subāhu and cut off his hands.
(vi) The bullocks tied to Yuyutsu's chariot were killed by Bhagadatta's elephant.
(vii) Yuyutsu severely rebuked the Kauravas who rejoiced over the death of Bhagadatta.
(viii) Yuyutsu was defeated in his fight with Ulūka.
(ix) As advised by Śrī Kṛṣṇa and Dharmaputra, Yuyutsu went to Hastināpura with the ladies of the royal family.
(x) On his return after the battle, Yuyutsu described the details of the battle to Vidura.
(xi) At the suggestion of Dharmaputra, Yuyutsu began to attend on Dhṛtarāṣṭra to serve him.
(xii) Yuyutsu was guarding Hastināpura when the Pāṇḍavas went to the Himālayas to get money from Marutta.
(xiii) Under the leadership of Yuyutsu, the Pāṇḍavas offered Jalāñjali (offering libations of water) to Dhṛtarāṣṭra.
(xiv) When the Pāṇḍavas departed on their Mahāprasthāna after handing over the reign of the country to Parīkṣit, it was Yuyutsu who was entrusted with the task of supervising Parīkṣit and the country.
(xv) In Mahābhārata the following names are given for Yuyutsu:— Dhartarstra, Dhṛtarāṣṭraja, Dhṛtarāṣṭraputra, Karaṇa, Kauravya, Kaurava and Vaiśyaputra.

YUGAS AND KALPAS

The Purāṇas have given the long computations of the Yugas and the Kalpas, in which they have divided the duration of the Universe (Brahmāṇḍa) both in its manifest and semi-manifest forms. The Purāṇas have conceived the Time or *Kāla* as beginningless and endless, and so there is no break in the order of the creation, preservation and dissolution of the Universe, in other words, there is no break in the continuity of the universe in some form or the other; for, even in the *Pralaya* the universe is not totally destroyed, but merges into its unmanifest cause from which it emerged at the time of its creation.

Thus, the creation, preservation and dissolution (*Sṛṣṭi, Sthiti* and *Pralaya*) go on taking place after each other in the fixed order and after fixed intervals like the day and night.

The Purāṇas call the duration of the Universe in its manifest from (*i.e.* the time of its creation and preservation, or its *Sṛṣṭi-kāla* and *Sthiti-kāla*) as a Kalpa which is regarded as the Day of Brahmā, the Creator, on the analogy of the day of man when he is active.

A Kalpa has been divided into 14 Manvantaras, and each Manvantara into 71 Catur-Yugas (a form generally used in the Purāṇas) or Daiva-Yugas (a term used in the Manu-Smṛti) or Mahāyugas (a term generally found used in the astronomical works). Each Mahāyuga

consists of four Yugas, *viz.*, Kṛta-Yuga, (or Satya-Yuga), Tretā-Yuga, Dwāpara-Yuga and Kali-Yuga, of descending duration of the ratio of 4:3:2:1. Thus, the Kṛta-Yuga is of 4,00 divine years with a *Sandhi* of 400 divine years in the beginning and a *Saṁdhyāṁśa* of the similar length at the end, the Tretā-Yuga is of 3,000 divine years with a *Sandhi* and a *Saṁdhyāṁśa* of 300 divine years each, the Dwāpara-Yuga of 2,000 divine years with a *Sandhi* and *Saṁdhyāṁśa* of 200 divine years each and the Kaliyuga of 100 divine years with a *Sandhi* and a *Sandhyāṁśa* of 100 divine year each. All these four Yugas (with their durations in the descending order, i.e. of 4000+400+400, 3000+300+300, 2000+200+200+, 1000+100+100 divine years) make a Mahāyuga of 12,000 divine years, each divine year being equal to 360 human years.

This computation of the length of the four Yugas has been considered by some modern scholars as 'purely hypothetical', 'extravagant' and 'gigantic'. But considering the eternity and infinity of the Time (kāla), no division of time, whatever may be its length, can properly be called as extravagent and gigantic. And according to the Indian philosophical conception. *Time* is one and indivisible and so any division of time by its very nature must by purely hypothetical and imaginary. It must be conceded, however, that this long computation of the Yugas as given in the Purāṇas may also be taken as representing the later Purāṇic view only, for the earlier view seems to favour a much smaller computation of the four Yugas.

From these Ślokas it appears that the Manu-smṛti gives the length of the four Yugas most probably in the human years and not in the divine years: for, firstly, it does not mention here these years as *daiva* (*divine*), and secondly, in the last Śloka (71) quoted above, four human Yugas (मानुषं चतुर्युगम् कुल्लूकटीका) of the collective length of 12,000 years (एतद् द्वादशसाहस्त्रं) are said to make *devānāṁ yugam* (Divine Yuga) and if these four Yugas are *mānuṣa* (human), then the length of their duration might also have been intended as *mānuṣa*. But following the Purāṇic view the commentator Kallūka remarks here that the number of the years of the duration of the four Yugas mentioned here is divine.

This Purāṇic computation of the length of the four Yugas in the divine years seems to be a later elaboration, the earlier computation as given in the Manu-smṛti and the Mahābhārata being much smaller. But even the earlier Purāṇic view as represented by the Vāyu-Purāṇa (32. 58 ff.) seems to favour the smaller computation in the human years. According to this Purāṇa the *Caturynga* (four Yugas taken collectively) of the length of 12,000 years has four *Pādas* or quarters in the form of the four Yugas; thus—

1.	Kṛta-yuga	4,800 years	Prakriyā-Pāda
2.	Tretā-yuga	3,600 years	Anuṣaṅga-Pāda
3.	Dwāpara-yuga	2,400 years	Upodghāta-Pāda
4.	Kali-yuga	1,200 years	Saṁhāra- Pāda

Here the 12,000 years of the *Catur-yuga* and its four *Pādas* are said to be corresponding with the 12,000 Ślokas and the four *Pādas* of the Purāṇa, which indicates that the computation of the four Yugas according to the Vāyu Purāṇa here is in the human years and not in the divine years. The context preceding these Ślokas also leads to the same conclusion.

But later on the Purāṇas elaborated the computation of the length of the four Yugas, perhaps under the influence of the *Siddhānta-Jyotiṣa*, and so the computation of the four

Yugas in the *human years* was replaced by that in the *divine years*, which made a lot of difference. According to the earlier computation in the human years the length of a *Caturyuga* was 12,000 years, while according to the later Purāṇic computation in *divine* years, the length of the *Caturyuga* comes to 43,20,000 (12,000 × 360) human years.

A Cunningham in his '*Book of the Indian Eras*' has suggested the source of this longer Purāṇic computation in divine years. According to him the present Purāṇic system of computation is the invention of the astronomers "which they based on their newly acquired knowledged of the presession". The precession of the equinoxes per year fixed by Parāśara was 46,5 seconds and that by Ārya-bhaṭa was 46.2 seconds. Shri K. D. Sethna in his article 'Megasthenes and Indian Chronology' (Pub., in '*Purāṇa*' X. 2) on the basis of these facts analyses this problem as follows:

Given the precession, what would be the period of one revolution through the whole circle of the ecliptic of 360 degrees? As 60 minutes make 1 degree and 60 seconds 1 minute, to cover the full circle of the ecliptic takes 1,296,000 (360 × 60 × 60) seconds divided by 46.5 or 46.2. Then we get 12,960,000/465 or 12,660,000/462 years, which by dividing them by three become 43,200,000/155 and 43,20,000/154 years. The numerator is exactly the number of years which goes into a Mahāyuga (or Caturyuga). And 43,200,000 years is the period in which the ecliptic would be circled 155 or 154 times.

According to both the earlier view and the later Purāṇic view 1,000 Caturyugas go to make the length of the duration of a Kalpa, *i.e.*, the duration of the existence of the universe which is also called Brahmā's Day.

By the word 'Yuga' used by Yāska here Prof. Mankad in his work *Purāṇic Chronology*, remarks that "the designation (Caturyuga or Kalpa or Divya-yuga) employed by the Purāṇas for units of extreme length are replaced by one (*i.e. Yuga*) which Purāṇically means a lesser duration". But I think Yāska's *yuga* is the same as the *Daiva Yuga* of the Manu-Smṛti or the *Caturyuga* of the Purāṇas, for the Manu-Smṛti uses the term '*Yuga*'as a synonym for its '*Daivika yuga*'.

Compare also the Vāyu-Purāṇa, 32, 67, quoted above, where the word *Yuga* is used for the Chatur-Yuga.

YUGAS ASSOCIATED WITH DHARMA

The four Yugas are associated with *dharma* or moral virtues, and the *dharma* gradually decreases by one *pāda* (quarter) from Kṛta to Kali. Thus, the *dharma* in the Kṛta-Yuga is of all the four *pādas* (i.e. in its entirety), in the Tretā it loses its one pāda and becomes of three *pādas* only, and so on up to Kali-Yuga when its one pāda only remains.

Thus, there is the gradual deterioration from Yuga to Yuga. The period of human age is also subject to this gradual deterioration. In the Kṛta yuga man lives for 400 years, in the Tretā 300 years in the Dwāpara 200 years and in the Kali-Yuga 100 years only.

This theory of the gradual deterioration in life from Yuga to Yuga is opposed to the *dharma* of each Yuga differs from the other. In the Kṛta *tapas* (austerity) in the *Tretā jñāna* (knowledge of Self), in the Dwāpara *Yajña* (Sacrificial cult) and in the Kali *dāna* (charity) is the main *dharma*.

The same view of the gradual deterioration from Yuga to Yuga and different characteristics and *dharma* of the Yugas is held by the Purāṇas and the Epics also. According to the Vāyu-Purāṇa even the different gods are worshipped in the different Yugas.— Brahmā in the Kṛta, Yajña in the Tretā, Viṣṇu in the Dwāpara and Mahādeva in the Kali—

Even the mode of worship differs from Yuga to Yuga— in the Kṛta *dhyāna* (meditation) in the Tretā worshipping by means of *Yajñas,* in the Dwāpara *arcā* or *Pūjā* and in the Kali the chanting and repetition of God's name bear similar fruits:

Manvantaras

Neither Yāska, nor the Gītā, nor the Mbh.- Vana-Parva and nor even the Manu-Smṛti in the Ślokas quoted above have inserted the computation of the fourteen *Manvantaras* within the frame of the scheme of computation of the *Brahmā-ahaḥ* (the Day of Brahmā) or the Kalpa, although the Manu-smṛti mentions seven Manus and their *antara-s* or durations during which they created and protected the creatures.

But in the Purāṇas as well as the works of the Siddhāta-Jyotiṣa we have also the computation of the Manvantaras (the periods of Manu-s), fourteen of which go to make the total period of a Kalpa or the *Brahma-ahaḥ* (the Day of Brahmā) inserted between Yuga (i.e. the Mahāyuga) and Kalpa.

Thus, as the Day of Brahmā or Kalpa is equal to the 14 Manvantaras or 1000 Caturyugas, a Manvantara actually is equal to 71/6/14 Caturyugas (for, 1000 ÷ 14 = 71 + 6/14). The Sūrya-Siddhānta (the earliest available work on the *Siddhānta-Jyotiṣa*) makes the point of '*sādhikā*' more clear. In its computation of Yugas and Kalpas it says that after every Manvantara there is a *Sandhi* equal to the period of a Kṛta Yuga (*i.e.* of 4800 years) and this *Sandhi* after each Manvantara is characterised by *jala-plava* (water-immersion or deluge), and there is also a *Sandhi* in the beginning of a Kalpa, which (*Sandhi*) is the fifteenth and is also of the length of the Kṛta-Yuga.

Thus, the first Manvantara is a Kalpa has two *Sandhis,* one is the beginning and the other in the end, so there are 15 *Manvantara-sandhis* of 4800 years each in a Kalpa, besides the 14 Manvantaras of 71 Caturyugas each. These 15 *Sandhis* (= 4800 × 15 = 72,000 years of 6 Caturyugas) and the 14 *Manvantaras* (= 71 × 14 = 994 Caturyugas, together make the total of 1000 Caturyugas.

The conception of the 14 Manvantaras forming the duration of a Kalpa or the Day of Brahmā is mainly Purāṇic. According to the Purāṇas a Manvantara is a period of 1000/14 or 71/6/14 *Caturyugas* and according to the *Sūrya-sindhānta,* as quoted above, it is a period of 71 *Mahāyugas*+4800 divine years as its *Sandhi* except the first Manvantara which is of the period of 71 Mahāyugas+9600 divine years (the two *Sandhis* one in the beginning and the other at the end). Both these computations come to the same thing. Thus, according to this computation a Manvantara is a period of 8,52,000 divine years and 30,67,20,000 (1200 × 360 × 71 + 17,28000) mortal years.

A Manvantara is named after its presiding deity called *Manu* who is in charge of the preservation and protection of the universe during his period. According to the Viṣṇu-Purāṇa (III. If) out of the 14 Manvataras of the present Kalpa *six* Manvantaras have already passed, *viz.*

1. Svāyambhuva
2. Svārociṣa
3. Uttama
4. Tāmasa
5. Raivata and
6. Cākṣuṣa.

   The seventh called the Vaivasvata is the *present* Manvantara and the seven *future* Manvantaras are as follows:

8. Sāvarṇi
9. Dakṣa-sāvarṇi
10. Brahma-sāvarṇi
    or
    Meru- sāvarṇi, (Devī Bhāg. X. 13.26).
11. Dharma- sāvarṇi
    or
    Sūrya- sāvarṇi (D. Bhāg.)
12. Rudra- sāvarṇi
    or
    Candra- sāvarṇi (D. Bhāg.)
13. Raucya(= Ag. P., Adh. 150; Hariv. I. 7. 5)
    or
    Deva- sāvarṇi (Bhāg-P. VIII. 13.27)
14. Bhautya (= Ag. -P.; Hariv.)
    or
    Indra- sāvarṇi (Bhāg.-P)
    or
    Viṣṇu- sāvarṇi (D. Bhāg)

Of these future Manus the 8th is the son of Vivasvān (Sun) from his wife Chāya, and is therefore the step-brother of Vaivasvata-Manu and resembles him, whence he is called *Sāvarṇi* (of the same *varṇa* or form). The next four Manus (9.12) are the sons of Priyavrata and the grandsons of Svāyambhuva-Manu (the first Manu). According to the Harivaṁśa (I. 7. 6) these four Manus (9-12) are also called *Meru- sāvarṇis*, for they obtained the Manuhood by performing austerities on the Meru mountain. Raucya is the son of Prajāpati Ruci and Bhautya is the son of Bhūti.

Each Manvantara has its own *Saptarṣis* (Seven Sages), gods, Indra, Manu and his royal sons who are in charge of the protection of the world and are simultaneously created in the beginning and destroyed at the end of their Manvantara.

In each Mavantara the *Sāttvikī Śakti* or Viṣṇu is also incarnated in the form of the partial incarnation to help in the work of the protection of the universe.

KALPA

As 1,000 Mahāyugas, each of 12,000 divine years or of 43,20,000 human years, make a

Kalpa or cosmic period, the length or duration of a Kalpa comes to 1,20,00,000 divine years or 4,32,00,00,000 human years. Since a Kalpa is the *Day of Brahmā* (Creator), 30 such Kalpas make a *Month of Brahmā*. And as there are 30 *tīrthas* (lunar days) of different designations in a lunar month, on the same analogy the different names of the 30 Kalpas of Brahma's Month are given in the Matsya- Purāṇa (Adh. 290) as follows:

1. Śveta, 2. Nīla-lohita, 3. Vāmadeva, 4. Rāthantara, 5. Raurava, 6. Deva, 7. Bṛhat-kalpa, 8. Kandarpa, 9. Sadya, 10. Īśāna, 11. Tamaḥ, 12. Sārasvata, 13. Udāna, 14. Gāruḍa , 15. Kaurma, 16. Nārasiṁha, 17. Samāna, 18. Āgneya, 19. Soma, 20. Mānava, 21. Tat-pumān, 22. Vaikuṇṭa, 23. Lakṣmī-kalpa, 24. Sāvitrī-kalpa, 25. Aghora, 26. Vārāha, 27. Vairāja, 28. Gauri-kalpa, 29. Māheśvara, 30. Pitṛkalpa.

Of these 30 Kalpas the 15th (*Kurma*) is the Full-Moon Day and the 30th (*Pitṛ-kalpa*) the New-Moon day of Brahmā's Month.

Out of the eighteen Mahāpurāṇas the following Purāṇas deal with the accounts of some of these Kalpas, as follows (see Matsya-P, Adh. 53):—

Purāṇa		*Kalpa*
Padma- Purāṇa	deal with	Pādma-Kalpa (?)
Viṣṇu-Purāṇa	deals with	Vārāha-Kalpa (26
Vāyu-Purāṇa	deals with	Śveta-Kalpa (1)
Bhāgavata-P.	deals with	Sārasvata-Kalpa (12)
Nāradīya-P.	deals with	Bṛhat-Kalpa (7)
Agni-P.	deals with	Īśāna-Kalpa (10)
Bhaviṣya-P.	deals with	Aghora-Kalpa (25)
Brahmā-vaiv.P.	deals with	Rāthantara-Kalpa (4)
Liṅga-P.	deals with	Āgneya-Kalpa (18)
Vārāha-P.	deals with	Mānava-Kalpa (20)
Skanda-P.	deals with	Tat-puruṣa-Kalpa (21)
Vāmana-P.	deals with	Kūrma-Kalpa (15)
Kūrma-P.	deals with	Lakṣmī-Kalpa (23)
Garuḍa-P.	deals with	Gāruḍa-Kalpa (14)

The Vayu-Purana (Adh. 21) gives a different list of the 28 Kalpas (perhaps on the analogy of the 28 Nakṣatras or Constellations in a lunar month) as follows:

In addition to the twenty-eight Kalpas the Vāyu-P. (Adh. 22) gives 5 more Kalpas—1. The name of which are derived from the *forms* which the Greater assumes in these Kalpas.

Each Kalpa (Cosmic Period) or the Day of Brahmā is followed by the *Pralaya* or the *Ekārṇava* state (Great Deluge) in which the whole of the universe up to the *Svar-Loka* is destroyed. This *Pralaya* is called *naimittika* as it is occasioned by the Night of Brahmā when he remains asleep (or inactive). At the end of Brahmā's life of his 100 years (360 × 100 Kalpas) the entire universe including even Brahmā and all other gods and all the fourteen *Loka-s* are destroyed and merge into their original causes of *Prakṛti;* hence this *Pralaya* is called the *Prākṛtika Pralaya.* (Cf. Viṣṇu P. VI. If.)

Brahmā's full age of his 100 years is called *Para*, and half of this period is called *Parārdha.* One *Parārdha* of Brahmā's life has passed, the last Kalpa of this *Parārtha* is also called the

Pādma-Kalpa, for the Earth (or the world) in that Kalpa is produced in the form of a Lotus from the naval of Viṣṇu; the present Kalpa, which is also the first Kalpa of the second *Parārdha* of Brahmās lie, is called the Śveta Vārāha-Kalpa. (Viṣ P. I. 3. 26 .; Bhāg. III. 11. 33 ff.; Mt-P, 164. 5; 169. 2f).

As the scheme of the your Yugas is associated with the varying degrees of the *dharma* and *adharma* (*i.e.* the gradual deterioration of *dharma*, and graudal increase of *adharma* from the Kṛta-Yoga to the Kali-Yuga), this scheme is said to prevail in the Bhāratavarṣa only out of the nine Varṣa-s of the Jambu-dvīpa, and not in the remaining eight *Varṣa-s* where there is no *dharma* and *adharma* and no gradation of high and low in their social order. (Cf. Viṣṇu-P. II. 3.19—. In this respect these Yugas may be likened to the six *Ṛtus* (seasons) of Bhārata-varṣa, which do not take palce elewhere in the same number, order and degree. But the *Kalpas* are not confined to a particular *Varṣa* or *Dvīpa*, They are universal.

A table of the computation of the Yugas, Manvantaras and their Kalpa is given below, which also indicates the age of the present universe according to the Purāṇas: our Earth might have come into existence a little later in this cosmological scheme. It may be seen that this Purāṇa or astronomical computation comes close to the modern calculation of the present age of the Earth according to the science of geology.

Sṛṣṭī Kāla or Kalpa

(Manu-Smṛti 1.66 ff; Viṣṇu-Purana, I. 3.8 ff)

360	human years	=	1 divine year
4000	divine years	=	Kṛta (Satya) Yuga
400	divine years	=	Kṛta-Sandhyā
400	divine years	=	Kṛta-Sandhyāṁśa
3000	divine years	=	Tretā Yuga
300	divine years	=	Tretā-Sandhā
300	divine years	=	Tartā-Sandhyāṁśa
2000	divine years	=	Dwāpara Yuga
200	divine years	=	Dwāpara-Sandhyā
200	divine years	=	Dwāpara-Sandhyāṁśa
1000	divine years	=	Kali-Yuga
100	divine years	=	Kali-Sandhyā
100	divine years	=	Kali-Sandhyāṁśa
4	Yugas combined	=	1 Mahāyuga, or 1 Divine Yuga
1	Mahayuga	=	12,000 divine years
		=	43,20,000 human years
71.6.14	Mahāyugas	=	1 Manvantara
14	Manvantara or 1000 Mahāyugas	=	1 Day of Brahmā
	or The period of a Kalpa	=	4,320,000,000 human years

The Present Age of the Earth

The present Kalpa is the *Vārāha-Kalpa*, of which the following period has already elapsed:—

6.	Manvantaras	=	1,85, 14, 574 human years
	+ 27 Mahāyugas	=	11, 66, 40, 000 human years (of the present *Vaivasvata* Manvantara).
	+ 3 Yugas (Satya, Dvapara, Kali)	=	38, 88, 000 human years
+ Past period of Kali (28th)		=	5070 years (up to A. D. 1969).
	Total Period elapsed	=	1,97, 19, 61, 544 years

This period may be taken, according to the Purāṇas, as the age of the present creation or *s Iṣti*. In the beginning the earth was only in the atomic form. It was in the womb of the cosmic water, and later on, it emerged from those waters as they gradually dried up by the Sun's rays, (that is what the episode of the *Prithiviuddhāra* by God *Varāha* may indicate). So the real age of the present solid earth may be less than the above calculation of the present age of the *sṛṣti*, which surprisingly comes close to the geological time scale calculation as given below:

Origin of the Geological

Eras	Periods and Systems	Derivation of Names		
Cainozoic Kainos or Cenos = recent zero = life (Recent-life)	QUATERNARY			
	Recent of Holocene	Holos	=	complete
	Glacial or Pleistocene	Pleiston	=	most
	TERTIARY			
	Pliocene	Pleion	=	more
	Miocene	Meion	=	less
	Oligocene	Oligos	=	few 'cene' from
	Eocene	Eos	=	dawn Kain's
Mesozoic Mesos = middle (Medieval life)	CRETACEOUS	Creta	=	chalk = recent.
	JURASSIC	Jura mountains		
	TRIASSIC	Threefold division in Germany		
	PERMIAN	Permia, anc. Kingdom E., of Volga		
Palaeozoic Palaios = ancient (Ancient life)	CARBONIFEROUS	Coal-bearing		
	DEVONIAN or OLD	Devon (marine sediments)		
	RED SANDSTONE	(Land sediments of same period)		
	SILURIAN	Silures anc., tribe of Walsh border		
	ORDOVICIAN	Ordovices, anc tribe, N. Wales		
	CAMBRIAN	Cambria	=	Wales
Pre-Cambrian Eras				
PROTEROZOIC		Proteros	=	Earlier
ARCHEOZOIC		Archaeos	=	Primaeval
EOZOIC		Eos	=	Dawn

Unrecorded Interval
Origin of the Earth

The Earth Time Scale

Approximate dates in years	Distinctive Life
25,000	Modern Man
1,000,000	Stone Age man
15,000,000	
35,000,000	Mammals and
50,000,000	Flowering Plants
70,000,000	
120,000,000	
150,000,000	Reptiles
190,000,000	
220,000,000	Amphabians and
280,000,000	Primitive Plant
320,000,000	Fishes
350,000,000	Invertebrates
400,000,000	First appearance of
500,000,000	abundant fossils
	Scanty remains of
	Sponges and Seaweeds
at least	No direct fossil
1,750,000,000	evidence of Life

Unrecorded Interval
at least 2,000,000,000

❑❑❑

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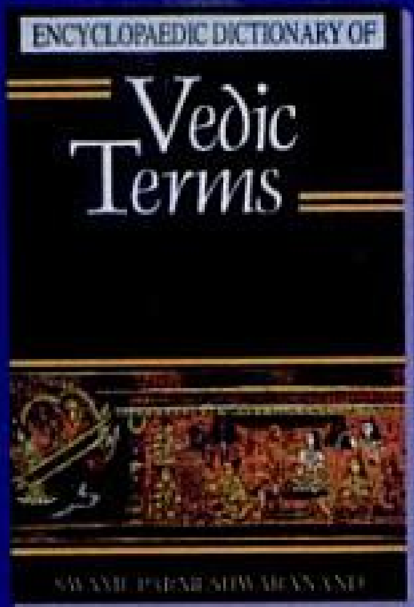
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He has also conducted sever
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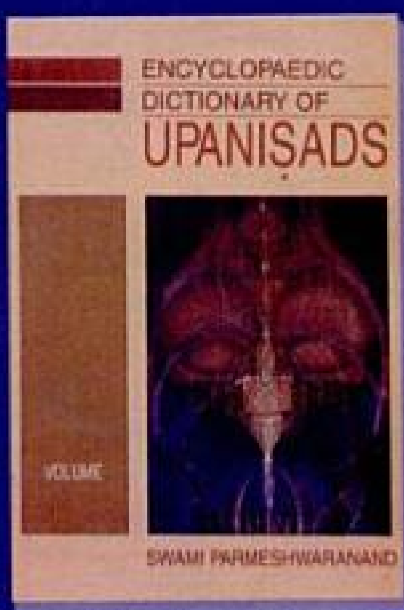
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